

Leica[®] photography

SPRING 1952

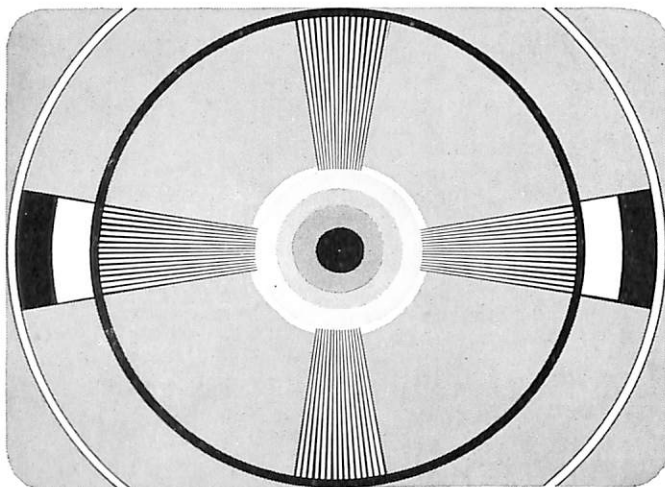
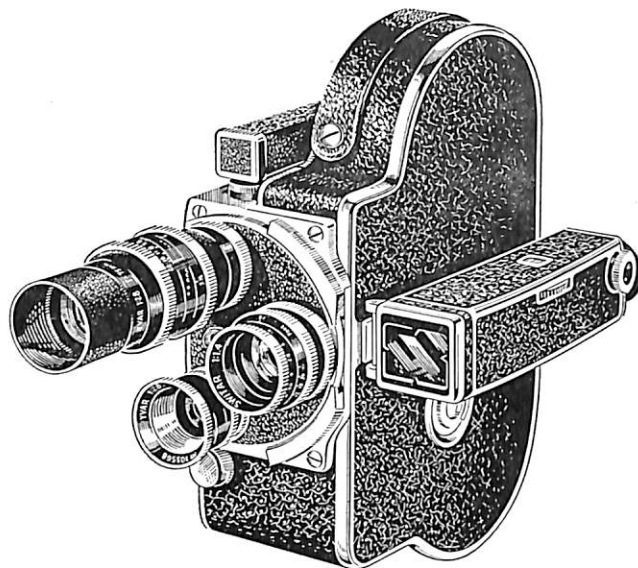
25¢

VOL. 5 NO. 1



MACBETH by Louise S. Smith

Veni, *Vide,* vici...



... and like Julius Caesar, Bolex came, saw and has conquered the television field.

For when television expanded, 16mm film was given the nod over 35mm in most telecasting stations. From once-a-week movies to once-a-day burns up material at a terrific rate. On-the-scene filming calls for cameras that are portable, versatile, and adaptable.

To a remarkably high degree the plus-feature engineering of the Bolex H-16 preceded T. V. technical needs:

first

Single claw and sprocket accepts single perforated sound film without expensive conversion.

second

Shutter and speed controls give great flexibility for all lighting conditions.

third

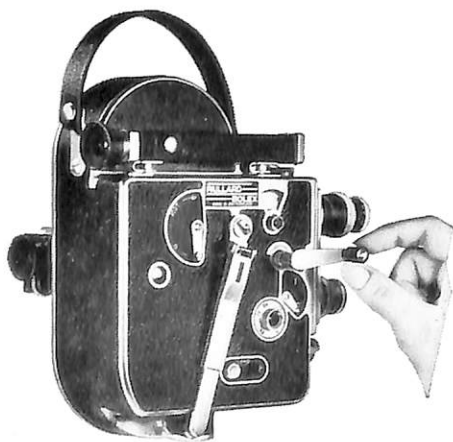
Time exposure, frame counter and rewind mechanisms make titles, animations and fades simple and sure.

fourth

Besides its powerful 45-second spring motor run, hand winding forward and reverse with governor control gives continuous filming.

fifth

Kern-Paillard Visifocus® coated lenses, big and fast enough for any job, give clear, sharp pictures of the finest resolution.



*So many exclusive features.
So much engineered value.*

- Unlimited forward and reverse hand winding
- "Visifocus" automatic depth of field lenses
- Automatic film threading
- Full frame eye-level focusing
- Time exposure setting
- Single frame setting
- "Octameter" finder

Paillard Products, Inc.
265 Madison Ave., New York 16, N. Y.



Bolex®

16mm and 8mm
Movie Cameras

Leica photography

SPRING 1952

25¢

VOL. 5 NO. 1

Editor

STANLEY C. SAMUEL

Associate Editors

John F. Brooks

Julius Huisgen

Production

Adele S. Rocker

Circulation

Ann Errico

IN THIS ISSUE

COLLIER'S USES 35MM. COLOR.....	4
by Sey Chassler	
GEM FINGERPRINTING WITH THE LEICA CAMERA.....	6
by Charles Frederick Muth, R. J.	
FASHION PHOTOGRAPHY WITH THE LEICA CAMERA.....	8
by William Edwin Booth	
COME WITH ME TO WOODSTOCK.....	10
by Sophie and Adrian Siegel	
HOW TO PASS A SCREEN TEST BRILLIANTLY.....	12
by H. Y. Feldman	
A BID FOR SHARPER PICTURES.....	14
by Manuel Komroff	
NOTES AND TIPS.....	16
SALON SECTION.....	19
LEICA NEWS.....	28
DEALERS' DIRECTORY.....	30
QUESTIONS AND ANSWERS.....	34
LEITZ NEW BC UNIT FOR IIIf FLASH.....	36
ON BOOKS.....	39



MACBETH—From a Kodachrome transparency by Louise S. Smith, Alexandria, Va.

ENGRAVINGS BY FEDERATED PHOTOENGRAVING CORP., N. Y.
EQUIPMENT PHOTOS BY KLEIN BROS., NEW YORK
ART PRODUCTION BY W. H. LACKIE, NEW YORK
PRINTED BY AMPCO PRINTING CO., INC., NEW YORK

LEICA PHOTOGRAPHY is published by E. Leitz, Inc., at 304 Hudson Street, New York 13, N. Y., as a quarterly magazine, price 25 cents. Copies are sent free of charge to all registered Leica camera owners residing within the United States of America and U. S. Territorial Possessions. A subscription fee of \$1.00 per year is charged to non-owners of Leica cameras in the U. S. A., and \$2.00 to owners or non-owners elsewhere. Single copies are on sale at photographic dealers' stores, or direct from the publisher. Advertising rates will be quoted on request, and we reserve the right to select advertisements.

The Editor will be pleased to consider original articles and photographs on Leica camera photography. All manuscripts should be accompanied by stamped, self-addressed return labels.

Copyright 1952 by E. Leitz, Inc. Printed in U. S. A.



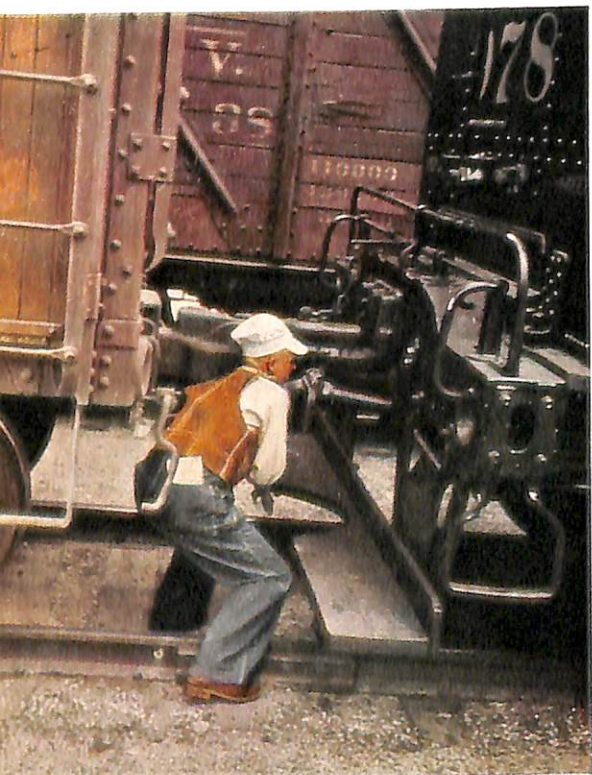
At left: Avid conch listener

Collier's



▲ Apple processing

▼ Coupling switch engine to freight



West Point cadets "polishing-up" ▼



uses 35 mm. Color

by Sey Chassler, Associate Editor, Collier's

EDITOR'S NOTE: *This is the second article published to help Leica owners and all 35mm. camera enthusiasts have transparencies accepted for publication. The first one entitled, "35mm. Transparencies—Now They Can Be Sold," by Robert S. Crandall, appeared in the Fall, 1951 issue. LEICA PHOTOGRAPHY will continue to publish articles of this nature to encourage the 35mm. camera owner to send in his pictures, both black-and-white and color, for possible publication.*

Though they are considered fine photographs, there is nothing unusual or revolutionary about the four illustrations appearing here. The use of 35mm. transparencies in Collier's Color Camera section, a weekly two-page picture story, has been featured regularly in Collier's for over a year. There is nothing unusual about them, that is, except that we are using color photographs like them on a regular basis in Collier's. We have been told many times that there are many magazines on the stands which balk at the 35mm. transparency, just as they once balked at the 35mm. black-and-white negative. We understand, also, that those other magazines are having them enlarged to 4x5, 5x7, even to 8x10, before daring to send them to their engravers. Collier's is not bothering to have this particular operation performed. Our own people in our own plant in Springfield, Ohio, are accepting our 35mm. copy, and are translating the pictures to the rotogravure printed page with magnificent results.

One of these four exhibits—the shot of the cadets in a room at West Point—has appeared in the magazine as a 9½x5½-inch blow-up. The others were published in sizes averaging 4x5. In all cases, they were indistinguishable on the page from standard 4x5 or 120-size transparencies. All of this, of course, is to the good, but it does not explain our use of 35mm. films, or our employment of photographers who specialize in photography with small cameras.

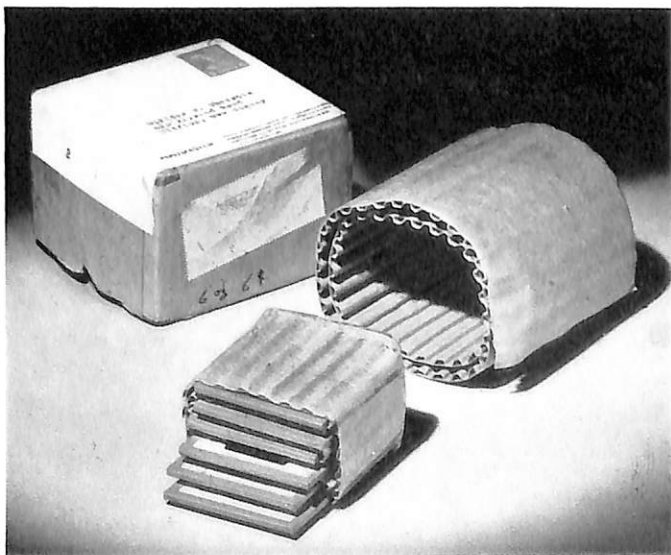
We like 35mm. cameras simply because they are so easy to use that a photographer is free to see, react and record situations as he sees them. There is no mystery here. The larger cameras are more difficult to hold, maneuver and to excuse in a subject's presence. The larger cameras have slower lenses; they, therefore, require additional light. Additional light—glaring, startling and surprising—throws people into unreal attitudes, awkward positions and poses. It is on a par with a writer asking a man to please talk in a bass voice so he can be described as "bass-voiced so and so," when his real voice is a tenor and in direct contrast to the

writer's preconceived notion of the man. The small camera, in the hands of a man who thinks through a story in the same way that a writer thinks through a story, thus becomes a vital instrument.

The days are gone, for most of us, when we regarded photographers as necessary evils, as appendages to writers who simply went out to make a record photograph to prove to a reader that a building was a building, a man a man or a dog a dog. Now, we expect photographers to tell us what kind of a building he saw, what kind of a man, what kind of a dog. If he can do it with an 8x10 camera, all well and good. If he can do it with a box camera or a pinhole camera, all well and good. We don't insist on size for size itself; we insist on insight, sensitivity to subject and reporting. We may have a long way to go with our color photographers, but we are going.

These things, admittedly, are difficult to come by
Continued on page 38

Package transparencies securely



Gem fingerprinting

WITH THE LEICA CAMERA

by Charles Frederick Muth, R.J., Jenkintown, Pa.

Are you one of the many people who stop in front of a jewelry store window and gaze at the varied assortment of brilliantly flashing stones exhibited there? If you are, don't feel alone, since most of us have a strange fascination for those shiny multi-colored gem stones.

To the average person who gazes upon them, the gem stones appear flawless in their perfection. We little realize that each stone, no matter how perfect it appears to the human eye, contains certain imperfections or flaws that are its very own. The flaws are termed inclusions by mineralogists, and no two inclusions are alike in shape or size.

According to the American Gem Society standards, a stone can be termed perfect if no imperfections are visible at a magnification of ten times. Those people

who insist that they be permitted to look at a probable diamond purchase through a 10X magnifier are perfectly within their rights. The author wishes to point out the fact that diamonds have a definite established value and the probable buyer should therefore beware of "bargains."

For years, the police laboratories have been using fingerprints to identify both victims and criminals. Why can't jewelers and gem owners use gem flaws in the same manner?

Photomicrography is the field that opens a new vista

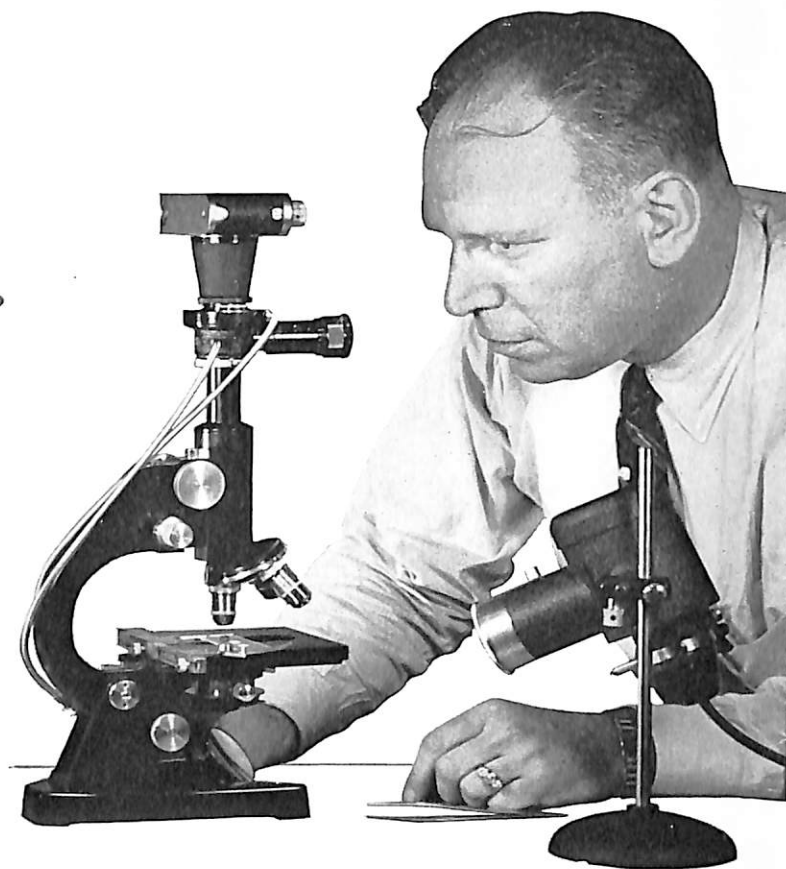


Figure A

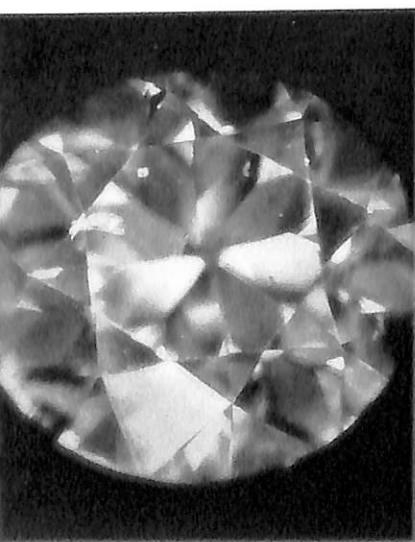


Figure B



Figure C



Figure D

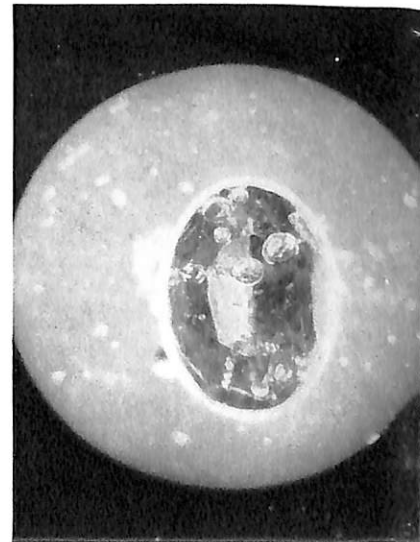


Figure E

to the jeweler. Quickly explained, a photomicrograph is an enlarged photo of an object under the microscope. The photomicrograph of a gem is the enlarged *precision-picture* which portrays the individual characteristics in a permanent visual record. Each amplified print of a jewel is as clear-cut as a fingerprint.

The ordinary photograph of a stone gives merely the shape, some details of the cutting, and a few surface marks. In the photomicrograph you can reveal the intimate details *inside a stone* . . . pictures ready to confirm the old law that Mother Nature never made two gem stones exactly alike. The photomicrograph reveals the minutiae hidden from ordinary vision . . . crystals, bubbles, liquid and gas-filled inclusions, fissures and cracks which can show many tiny mountains and valleys of the most fantastic designs. Some of these pictures suggest the pattern of familiar objects like birds, fish, trees, animals and the like.

I have done quite a bit of experimenting on the subject of gem photography with my Leica and found the experiments both interesting and useful. If every gem owner had photomicrographs, he could furnish future means of identification in case of robbery. No matter how many different ways a stone is cut down or its surface altered, the tell-tale "fingerprints" still remain inside the stone to identify it; under higher power magnifications, the experienced eye can detect and easily recognize them.

The present day means of identifying lost or stolen jewelry depends on the description of the setting which is usually melted down if the gem was stolen. As a result, no possible means of identification remains.

I think that all insurance companies should insist on at least one photomicrograph of a gem to be insured. With this photograph of the gem, future identification is possible. Jewelers could offer this service as a means to obtain more sales.

Photographing the "inside story" of a gem stone is not the difficult or impossible task that it seems at first glance. There is no requirement that you must have all the facilities of a million-dollar-endowed gem laboratory with expensive camera equipment. The equipment used to take the accompanying pictures in this article is not elaborate. I used a Leitz microscope, Model UB, equipped with an oblique lighting attachment called the Ultropak, various objectives producing magnification up to 150X, and the Leitz Micro-Ibso photomicrographic attachment used with the Leica camera. A jeweler's time is limited, and with the Leica and Micro-Ibso attachment, I can photograph stone after stone with time only needed to refocus the microscope.

At first, lighting was a problem, but I found that by cutting the light down, hot spots, due to internal reflections, could be practically eliminated. By cutting the light way down and increasing the exposure time to three minutes or more, much more detail showed up on the negatives.

The best means of mounting a stone for inspection is to cut various sized holes in a strip of plastic and place the stone, by means of tweezers, in the largest hole in which it will rest without falling through. Care should be taken to clean the stone thoroughly first with some good cleaning agent, as dirt on the stone's underside might look like a cleavage or foreign inclusion, thus showing false information in the photo.

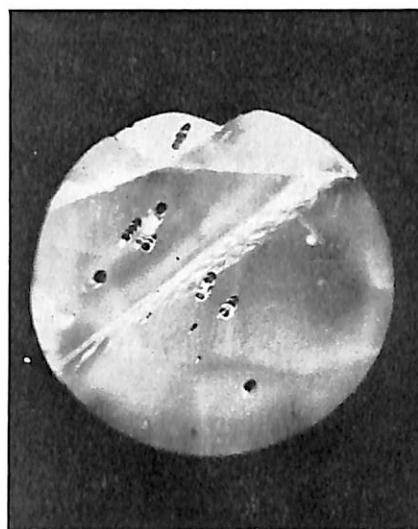


Figure F



Figure G

Figure A shows the simple equipment used by the author to photograph stones.

Figure B is a two-carat brilliant cut diamond at 20X, showing colorless feather inclusions in a bird-like pattern.

Figure C shows an oval brilliant cut 3.77 carat synthetic ruby at 60X, showing (left side) curved striae or growth lines; (upper center) dots of the unmelted powder and the heavy irregular channels or internal fractures resulting from cooling too quickly.

Figure D is a genuine sapphire at 140X, showing natural striae crossing at 60° angles—part of the natural hexagonal pattern of crystal structure.

Figure E is an oval brilliant cut imitation ruby at 13.2X, showing a quantity of round gas filled bubbles—proving the gem to be glass.

Figure F is an oval brilliant cut 20-carat amethyst at 20X, showing large fissure and small shaving brush-like inclusions of short rutile hair-like crystals.

Figure G is an oval brilliant cut zircon at 80X, showing the amount of double refraction, looking almost like a double exposure.

Figure H is a 3½-carat brilliant cut Rutile (Titanium) at 24X, showing the greatest amount of double refraction possible in a gem stone.

Figure I is a 2.12 carat emerald step cut andalusite at 13.2X, showing a beautiful arrangement of long rutile hair-like inclusions.

Black-and-white film is much more satisfactory in this type of work than color film. Color film might possibly enhance the picture to a print that could be considered as something a little more enticing, a little more complete. However, the disadvantage is that color film contains only four colors—blue, green, yellow and red. It hardly ever gives you the true hue, tone or intensity of the color of the gem stone, especially one whose rare nuance will even defy description.

Continued on page 42

Fashion Photography

with the Leica Camera

by William Edwin Booth, Richmond, Virginia



Miller & Rhoads College Board. Each representative selects a complete wardrobe to wear at college. Some of the clothes are displayed on screens along with a 14x17" portrait of the girl.



Barbara Hamilton being coached by Miller & Rhoads Fashion Director, Miss Arlene Olson. Typical way College Board delegates are taught to be models.



Portrait of Barbara Hamilton, Mary Washington College. Interior and window displays 14x17 in. prints were made from the Leica negative.

THE field of Fashion Photography is a constantly changing one, in which the Leica, with its fast lenses, affords an excellent means of capturing on monochrome or color film the nuances of the fleeting mood. It is this ingredient which gives expression to the feeling of mode created in clothes by the fashion designers. Each creation represents a definite intended use, a point which the picture should illustrate clearly. The Leica camera permits ready accomplishment of this and other exacting requirements.

In addition to the black-and-white fashion pictures that I make for Miller & Rhoads department store's newspaper advertisements, I also make photographs of our Fashion Shows in monochrome and color. By using my two Leicas, each one equipped with an f/2 Summar (one camera for black-and-white film and the other for color), identical poses can be obtained simultaneously in both mediums. Because each camera is also synchronized with the Leitz VIIIA flash unit, a wide latitude of action is possible. Monochrome pictures during the actual performance are shot with No. 2 flash bulbs at either 1/200th or 1/500th second to stop the motion of the walking models. The fast shutter speed also helps to preserve the sharp details which are desirable and necessary to depict exactly how the clothes and accessories appear on the wearer.

To include the entire stage, which is sometimes filled with models, I find the 35mm. Summaron wide angle

times bizarre colors. This is an interesting, if limited field.

Interior photographs in the fashion departments themselves are made with multiple-flash. The studio shots are made with flood and spotlights. Each Fashion Show is photographed during the performance, when the excitement of the occasion keeps the models "on their toes." The 8x10-inch glossy photographs of the shows not only serve as records of the settings for the display department, but also complete coverage is furnished the national magazine cooperating on the project for their publication.

An interesting example of a Fashion Show slanted to the college girl is illustrated by the series of monochrome photographs shown here. This attractive Fall show is the climax of preparations begun in the early Spring. A group of girls is chosen, by selecting one from each of the colleges represented. In cooperation



Standing by large reproduction of Harper's BAZAAR magazine cover, which shows the fashions the girls will model, Barbara "gets into the mood" in preparation for the fashion show.



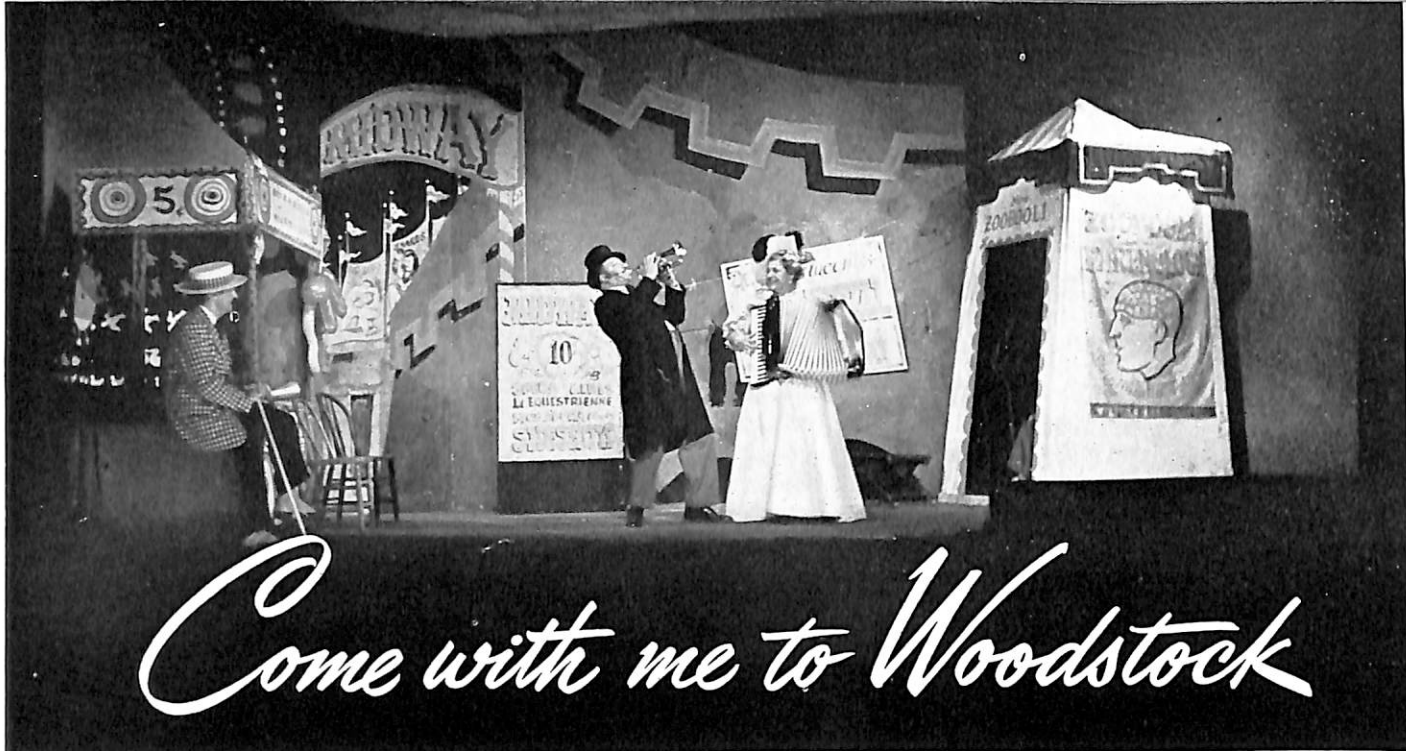
Here Barbara practices walking past the Harper's BAZAAR cover which serves as left stage decoration in the Tea Room where the Fashion Show is held.

lens allows me to work at a distance of about 16 feet, thus obtaining full benefit of the flash bulb, and the great depth of field of this lens. Even at its full aperture of f/3.5, the Summaron also records sharp pictures of the crowds attending these shows.

Because the processed 35mm. color slide permits little hand control, no "doctoring-up" is permitted the photographer. Therefore, great care must be exercised to see that all details in the scene before the lens are near-perfect. It is important to use the proper light to suit the color film in the Leica, or to use color-compensating filters, thereby correcting for the color temperature of the light if it is above or below that recommended, in order to faithfully record true colors. However, special effects can be created producing an unusual mood by using lights of different and some-

with HARPER'S BAZAAR magazine, the girls forming this Miller & Rhoads "College Board" are given an advance look at the forthcoming college fashions. The selection each girl makes are grouped together in wardrobes displayed in the Junior Fashion department. A life-size portrait of each girl is placed on her wardrobe, and a duplicate is also shown with another selection of clothes she has chosen for display in the windows. Although the Leica is not primarily designed as a portrait camera, I have made these life-size prints for a number of years from my 35mm. Leica negatives. The 90mm. Elmar lens is used at f/5.6 because the studio lighting usually indicates an exposure of either 1/20th or 1/30th second at these stops, which enables me to capture the most fleeting expressions. Panatomic-X film is used in all my

Continued on page 40



Come with me to Woodstock

Story by Sophie L. Siegel
Photos by Adrian Siegel, Philadelphia, Pa.

Fifteen years ago, after numerous visits and periods of renting, we chose Woodstock, New York, or to be more exact its suburb Bearsville, as the spot where we would build our bulwark against life's pressures—a summer home.

We hardly could realize until these many years have passed why we have no regrets and why for us, as for so many we know, Woodstock is that place where you come, you see and you are conquered.

My Leica-loving husband has put more graphically than words these many facets of life in our green valley.

To get down to particulars. The beauty of the land, immortalized by generations of artists before the present day painters, who disparage reproducing the glories of nature, is there to be photographed by the artist of the camera.

Nowhere in our travels have homes so impressed me, as in Woodstock. For from a shack to what approaches a Hollywood estate, they are completely individual, per-

fect backgrounds for their owners, and reflect in their lares and penates the character of their possessors.

My husband is, however, more interested in people and the excitement of catching the passing scene or the tense moment with that ever faithful, ever accurate companion, his Leica. So life in Woodstock is his open sesame, just as his winter pursuit of music, with the Philadelphia Orchestra, is too.

An artists' colony usually represents one of the arts. Not Woodstock. It boasts almost all of them.

Among the painters, the history of Woodstock is quite unique. For starting with Robert Henri, George Bellows and such men, through our older contemporaries like Eugene Speicher, Henry Mattson, Yasuo Kuniyoshi, Arnold Blanch, Doris Lee, Andress Ruellan and John Taylor, to a younger group—Ethel and Jenny Magafan, Howard Mandel, Edward Millman, Fletcher Martin and Edward Chavez, all have added to its fame. Painters at work and play offer a wonderful opportu-

Overflow audience at Maverick Concert Hall





A street artist intent on copying nature for all to see and enjoy



Hanging Committee, Collectors Show—l. to r. Jack Taylor, Sigmund Menkes, Herman Moore, Yasuo Kuniyoshi, and Arnold Blanch.

nity to the candid camera. And they love to be photographed. Working hard and playing with equal intensity, the chances for exciting shots are numerous.

Because the young artist has few outlets to show his creations, years ago the Woodstock Artists Association was begun and the Woodstock Gallery has become a landmark on the village square and a vital and integral part of the community. During a summer season from six to eight exhibitions are put on. The openings for these exhibits are colorful and gay occasions. There are gallery talks, too, and special events are given in the gallery. A hopeful sign of the growth of art appreciation in America is indicated in our small colony, which now boasts two successful commercial galleries, The Rudolph Gallery, and the Woodstock Branch of the Ganso Gallery.

Side by side with the graphic arts go the crafts. It seems most natural for Woodstock to have a Guild of Craftsmen, because one of the founders of the colony, Ralph Whitehead, a disciple of William Morris, stressed that phase of art in gathering those who began Byrdcliffe. The studios he had built all through the woods on that hill looking down on the village are still occupied, but today not by craftsmen alone, but by writers, artists and musicians.

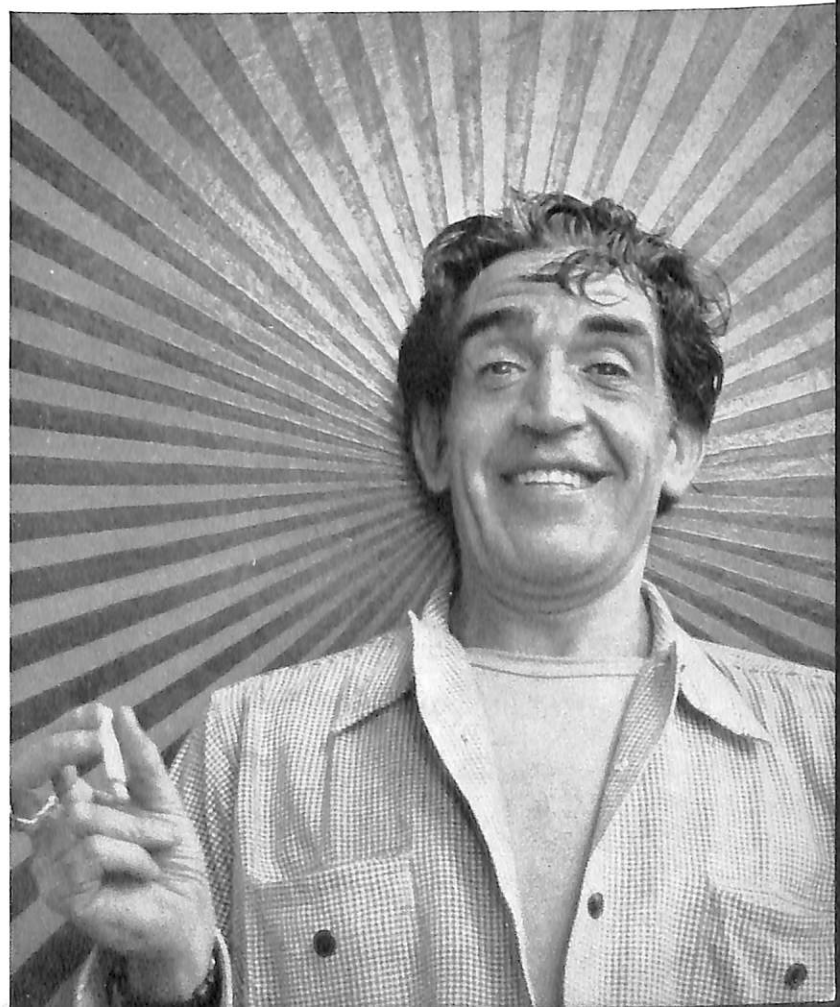
Our hills shelter the composer, Henry Cowell; the ballad singer, Sam Eskin; educators Hughes Mearns and Harold Rugg; playwright, Joseph Kesselring (Arsenic and Old Lace); the famous historian, Dr. James Shotwell; the artist and photographer, Konrad Cramer; writers, Manuel Komroff, Henry Morton Robinson and Ira Wolfert; and cartoonist, John Striabel (Dixie Dugan). Both Manuel Komroff and Konrad Cramer are Leica experts, who have written many articles on miniature photography.

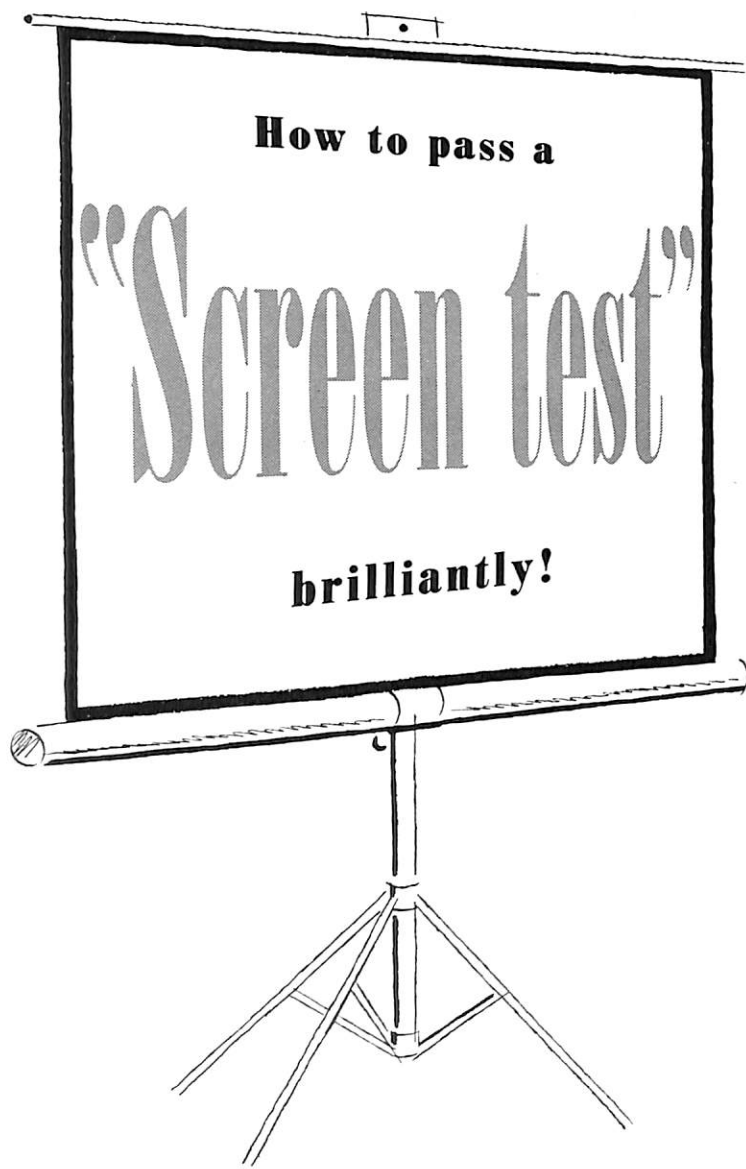
Our Art Conferences have been written up and copied by other communities. The last one in 1950 was a meeting of artists and museum directors. Much serious, earnest talk in closed and open panel, proved valuable. Mr. Siegel had a photographic field day with artists, museum directors, and patrons of art from all over the country.

Julio de Diego, artist

This year the first Art Film Festival in America was an exciting event. Anticipating three days of movies was rather frightening. Grant that the spirit could take it. But the flesh! In actuality it was an inspiring experience. To attract film directors Kurt Oertel, the creator of "The Titan", and Lothar Wolff, an associate of Louis de Rochemont; art critics Aline Louchheim (New York Times), Emily Genauer (Herald Tribune); movie critic Arthur Knight (Saturday Review); music critic Virgil Thomson (Herald Tribune); to mention only a few, proved Woodstock had done it again.

Continued on page 27





When the lights are turned off in thousands of living rooms during the next few months, camera owners will share the thrilling experience of re-living the pleasures and excitement of past holidays, trips, etc. through the medium of slide projection.

The inadequacies of a poor-quality camera become apparent immediately when the slide appears upon the screen surface. Leica camera precision, in bringing to the film sharp contrast, brilliant tonal and color values, gives the film clarity and depth which is never more appreciated than during these at-home projection sessions.

In order to fully realize, in the projected pictures, the full range of photographic perfection that is attainable from a Leica transparency, a projection surface that will supplement, rather than impair the image reflected from the screen, is needed. This calls for the same care in selecting a projection screen as goes into the purchase of the equipment needed to take the picture.

The most important consideration is securing a surface specifically designed to reflect projected films and slides properly. Many persons, who would abhor the thought of wrapping a dish towel around their feet when good shoes are obtainable, think nothing of projecting their pictures on bedsheets, window shades or painted walls. If the results are less than might be expected or desired, the cause is easy to find.

**... To enjoy full-range
Leica slide perfection, select your
projection screen with care**

**by H. Y. Feldman, Sales Mgr.
Radiant Mfg. Corp.**

Rule number 1, therefore, is to project your slides on a projection screen. A projection screen surface is designed to improve the brilliance and clarity of the picture just as an anti-knock solution in gasoline will improve the performance of an automobile engine. The person who justifiably prides himself on the quality of the pictures which he takes is entitled to the same pleasure in the viewing of his pictures when they are projected as film or slides. This is only possible with a surface engineered to bring out the best in his transparencies.

In any projection situation, certain factors are constant and others are variable. The Leitz projector which you use has a specific wattage and a definite lens focal length. This is a constant and will remain the same no matter where or when projection occurs. On the other hand, the distance from the projector to the screen can vary considerably, depending upon the size of the room in which films or slides are to be shown.

Each projector owner must determine the variables for himself. The combination of the two factors, lens focal length and projection distance, determine the correct size of the picture on the screen.

Rule number 2 is to correctly determine the size of the screen on which your pictures are to be projected. This can be accomplished by a simple experimental method, using any wall area or other surface on which to project your slides with the projector at the distance which applies to your projection situation. A simple measurement of the picture area can then be related to the standard screen sizes which are available. If this seems like too much effort, your Leica dealer can easily determine for you, through standard charts, the correct size of screen. The corresponding "rule of thumb" in such a situation is to obtain the largest size screen consistent with the average distance between the projector and the screen. It is always possible to show a smaller picture upon a generous size screen, but, if a larger picture is ever needed, a projection surface which is too small can never be expanded to take care of the larger audience.

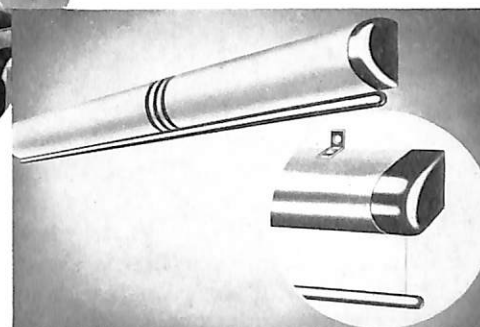
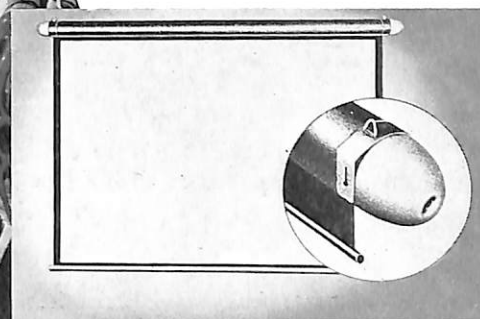
There is no requirement in the taking of pictures that horizontal dimensions of the picture should exceed the vertical dimensions. As a matter of fact, there are many occasions when a vertical view is more desirable, particularly when taking pictures of people, tall buildings or certain still life views. The 35mm. negative mounted in the 2x2 frame may, therefore, end up with the picture higher than it is wide as often as the picture being wider than it is high. Thus, a projection screen should be selected which offers the photographer an opportunity to show both vertical and horizontal pictures with equal facility and without adjusting the distance of the projector to the screen each time the dimensions of his slides change.

Rule number 3 is to purchase a *square* screen for the



At left: Portable tripod model

Bottom: Two wall and ceiling screens



showing of slides. One advantage in obtaining a 50"x 50" or 60"x60" projection screen lies in its versatility for movie projection as well. It is possible to show rectangular movies on a square screen; it is not possible to show a vertical view on a rectangular screen without losing a considerable area in the picture size.

With these simple rules well in mind, the only other factor is the type of screen itself. Projection screens are manufactured in easel types, portable tripod and wall models and hanging types that are either of the spring roller type or electrically operated models.

The most popular screen is the portable tripod model which can be easily set up in the most convenient spot in the room and taken down quickly when the show is over. These screens can be stored when not in use, they do not require wall brackets, nor do they present installation problems.

The wall models have the convenience of being permanently in position, ready for use whenever needed, but, unless you have a recreation room or projection room, the wall screen may not fit in with the decor of the room furnishings.

Projector owners who wish to install a more elaborate arrangement for projection can build in a projection screen to harmonize with the room furnishings. This can be accomplished by mounting the screen into the

wall with some type of movable paneling or draping to cover the picture area when the screen is not in use.

Final consideration should be given to the type of fabric supplied with the projection screen. Glass beaded material is excellent because of the brilliance and clarity of the pictures projected on it. Each glass bead, microscopic in size, acts as a reflecting lens, concentrating the light from the projector and reflecting it back to the viewer in the most favorable seating area. Since the light source of the projectors used in the home is relatively low in intensity, this characteristic of beaded screen fabric is of great help in reflecting a worthwhile picture.

It is possible to obtain a Vyna-flect beaded surface which is mildew-proof, flame-proof and washable. Matte white fabrics are available in all types and sizes of screens desired. E. Leitz, Inc. recommends a matte white surface because of the wider viewing angle it affords as well as the subdued tone produced which is more complimentary to the color slide.

The full enjoyment of picture-taking is born with the purchase of your Leica camera and a Leitz slide projector. It is consummated in the projection of your slides. To insure the finest possible results, use the right type and size of projection screen when showing your pictures. ♦

A BID FOR SHARPER PICTURES

by Manuel Komroff

EDITOR'S NOTE: Mr. Komroff, distinguished author, has just delivered his 31st book to his publisher. A contributor to the *Saturday Evening Post*, *Collier's*, *Esquire*, etc., he has written for *LEICA PHOTOGRAPHY* magazine frequently in years past. His black-and-white photographs were constantly on display in all pre-war Leica exhibits. Also, Mr. Komroff was a charter member of the Circle of Confusion club.

The difference between a fine exhibition print and one that is only passable often lies in the degree of sharpness. Sharpness is a photographic quality. It is a virtue.

Sharpness is a major problem both for the professional and the amateur. Some photographers manage to get sharp pictures all the time, while others rarely do. Why is this? Is the fault in the camera or the lens, or does the fault lie with the photographer himself?

As soon as we discover what causes the faults, we can avoid repeating them, and, in this way, achieve sharp, clear pictures. Let us, therefore, examine the main causes of fuzzy pictures.

Can the photographer blame fuzziness on the camera and lens? Yes. *If* the photographer is using a camera of crude construction, he cannot expect sharp negatives and enlargements all the time. The real miniature camera is a precision instrument designed with microscopic accuracy. The miniature camera and its lenses are designed to render brilliantly sharp negatives and no camera crudely constructed can hope to produce the same results.

The Leica, first of the true miniatures, was designed to render brilliantly sharp negatives capable of great enlargement. It has proven itself over the years, as every Leica is capable of fine, sharp negatives. Therefore, while a photographer can blame lack of sharpness on a camera of poor construction, and there are many on the market, this must be ruled out when one uses a Leica. Still, there are photographers using Leica cameras who bring home miserable results! What do they do that is wrong?

That woolly fuzziness that creeps into the negative comes directly from the photographer who presses the button. It is he who is the defective part of the combination. He is usually a fellow who suffers from too much confidence in the steadiness of his hands.

Camera motion, at the moment of tripping the shutter, is the main cause of lack of sharpness. Photographers are often over-confident in this regard. They think that they can hold the camera steady at 1/20 of a second, and some boast that they are steadier at much slower speeds. Perhaps, but even the gentle pulse, found

in each finger, is sufficient to set up a tiny vibration. So slight a movement may hardly be noticeable in the small negative, but, in an enlargement, this pulse will be expressed in soft edges and lack of crispness.

Since it is often necessary to hold the camera in your hand while photographing, it is best to use high shutter speeds. I usually manage to use 1/100 or even 1/200. In the old days, this was not always possible, but with the fast film available today and fast accurate lenses, higher shutter speeds are possible. They will definitely help give you sharper pictures.

Many Leica photographers use slower speeds than necessary because they have been misled by articles on lens ratings. For instance, they have read that a 50mm. Elmar will reach its maximum sharpness when stopped down to f/8. This is scientifically true, but no human eye can detect the difference in sharpness between two pictures taken with a 50mm. Elmar lens at f/8 and any other opening. Instead of using 1/20 at f/8, one could safely use 1/100 at f/3.5. The Leica photographer should never hesitate to take full advantage of this extreme lens precision to increase his shutter speed.

However, even with higher shutter speeds, camera movement is not always avoided. There is a special type of photographer, experienced as well as amateur, who gets very tense and nervous just at the moment when the button is to be pressed. Then, he jabs nervously at the button.

Watch out for this critical shutter tripping moment. This is the time to relax and take it easy. With quiet deliberation, squeeze the button very slowly, with only the tip end of your finger while the rest of your hand holds the camera easily yet firmly. Squeeze so slowly that you do not know exactly when the shutter is going to release.

Such a technique is not difficult to acquire. This habit will help you secure sharper pictures. If, however, you find that you cannot surmount your jitters, then use extra fast film, the highest possible shutter speeds and a cable release. In this way, your pictures will be sharp in spite of that common nervous disorder which I call "shutteritis."

Other factors may contribute to lack of sharpness. A dirty lens, for instance, will produce a soft picture, but there is a wrong way and a right way to clean a lens. The wrong way is to whip out a handkerchief and rub the lens. By doing this, small grains of dust are ground over the surface of the lens scratching away the polish. The correct way to clean a lens is to take a camel's hair brush and dust off the surface, then polish it gently with a good lens tissue. *Do not use eye-glass tissues which are treated with silicone on any lens.* The silicone is apt to act as an abrasive. Remember that fine optical glass is much softer than window glass, and a Leica

lens has been ground with microscopic precision.

Figure it this way: a lens that is worth \$100 or \$200 is deserving of a 15-cent package of lens tissues to keep its outer surfaces brilliant.

The haphazard use of filters may also reduce the sharpness of a photograph. A cheap filter, made of gelatin mounted between two disks of glass, interposes six surfaces between your lens and your object. Even a good optical filter adds two extra surfaces, and every added glass surface is a hazard. There is still another disadvantage in using a filter. Some filters are designed to cut out the violet and blue light waves. These very light waves are extremely important for detail and crisp sharpness! Therefore, think twice before you reach for that sky-darkening filter. Weigh the advantages against the disadvantages. The rule for the use of filters is: use a proper filter only when it is needed to do a special job. Not every picture requires a filter, in fact, few do. For sharper pictures, try to avoid using a filter.

In the case of sports pictures and those of fast moving objects, lack of sharpness may well come from the motion of the object itself. Here the problem is complicated by the fact that you cannot squeeze the button too slowly, or you will miss that critical moment of action. Rely on three things: fast shutter speed, fast film, and full opening of the lens. All these will help sharpness.

Also, when photographing a moving object, follow the path of action with the camera while the button is being pressed. By doing so, you may blur the background, but your moving object will be sharper; and, after all, this is the main point of interest in your picture. To help follow the path of action, a Leitz sports-finder is almost indispensable. This will help you hold the object within the picture frame while you "pan" along.

Another cause of fuzzy negatives is vibration. This should be avoided as much as possible. A train in motion, an automobile, or an airplane all have terrific vibration. The convulsive trembling will be transferred through your body to your camera, and it is impossible to avoid. The best you can do is to try to cushion the trembling and avoid the worst places. For instance, in a moving train or car, do not rest your camera on the window sill but rather hold it clear of the vibrating frame, and set your shutter speed as high as possible. On a cruise, the pictures taken at the stern of the ship directly over the vibrating propellers are less sharp than those taken in other parts of the vessel. The rule is simple. Try to avoid outside vibration.

Tall buildings can, also, set up bad vibrations, as some friends discovered while making enlargements for a mural from Leica negatives. It was impossible to get sharp results until the enlarger was moved into the concrete basement. Then, the results were fine.

A picture that is out of focus is never sharp, but there is little excuse for a picture being out of focus with a Leica. It is easier to "sharpen up" through the

optical rangfinder than it is to try to gauge the sharpest point on a ground glass. Error in judgment often causes a lack of sharpness in pictures taken with reflex cameras, but this cannot happen to the Leica user unless he is careless and neglects to line-up the subject with the rangefinder.

Not all picture sharpness, however, can be controlled by technical skill. For instance, it is hard to get a sharp outdoor picture on a foggy day, during a dust storm, or on a hot muggy day when the atmosphere is filled with visible heat waves. On bad picture days, you may be forced to confine your photographic activities to nearby objects which are little affected by atmosphere. The best light for sharp, long-range pictures comes usually in cool weather. Those wonderful long aerial shots are usually taken in the crisp fall of the year. Yet, even on clear days you may have difficulties, as some light is better than other light for sharpness. For instance, twilight is naturally bad for sharp pictures and the flat light of noontime is also not good.

In addition, by studying the light and changing your angle of view, you will sometimes get clearer and sharper pictures. Do not hesitate to change your angle and find the place where the light seems to give your object its sharpest aspect.

A photographer must also watch out for sand blown by the wind. In the west, this is often serious. Just a little sand blasting on your lens surface may cause a perpetual soft focus. Watch out, also, for water blown or sprayed. Little drops of water or live steam on your outer lens surface is certain to reduce the sharpness of your picture.

For sharper pictures, there is still one more important consideration—the use of the sunshade. Does the sunshade help sharpness? It certainly does. On bright, sparkling days, while all the light comes from the sun, not all of it comes directly from this source. Some may be reflected by clouds or light colored objects. Some may, also, be reflected, in the form of sharp pencil rays, from shiny metal such as the chrome trimming of a nearby car. Reflected light may come from a hundred different sources and act like a fine spray on your lens.

While your sunshade will not cut out all reflected light, it will help to cut out the worst light, that which is reflected from the sides. Although it is true that modern lenses are coated to help reduce the haze set up by stray light, this coating is not completely effective. Therefore, always remember to use a sunshade.

Sharpness begins with the taking of a picture. It is followed through in the developing and in the making of the print. Here, too, problems of sharpness will arise. However, the snapping of a picture is very important, for, no matter how good your developing and printing technique may be, you will never achieve a sharp print from a fuzzy negative. (*Articles covering developing and printing will appear in future issues.*)

Follow the simple rules for sharper Leica pictures and you will be rewarded with better pictures. ♦

NOTES AND TIPS

SALON PICTURE DATA

"Biblical Replica"—By Samuel I. Cohen, Oakland, Calif.
Leica IIIIf, Elmar 90mm. f/4 lens, at f/8, one second.

"Easter Lilies"—By Fritz E. Sommer, Denver, Colo.
Leica IIIc, Elmar 50mm. lens with "Bazoo" and "Elpic"
(close-up lens) at f/9, 1/30 second, Agfa Isopan F film.

"Washington In Bloom"—By Julius Huisgen, Oakland, N. J.
Leica IIIIf with Summaron 35mm. lens, at f/5.6, 1/100
second, Plus-X film.

"Peaceful Land"—By C. E. Westveer, Pleasant Ridge, Mich.
Leica IIIc, Summarit f/2 lens, at f/5.6, 1/200 second,
Plus-X film. *Won first prize in Popular Mechanics Mag-
azine contest, "The American Way Of Life."*

"Lawless Sea"—By W. G. Pollak, A.R.P.S., New York, N. Y.
Leica IIIc, Summar lens, at f/6.3, 1/200 second, Pana-
tomic-X film.

"Here Comes Daddy"—By John Hurrianko, Monessen, Pa.
Leica IIIc, Summarit f/2 lens, at f/5.6, 1/200 second,
Plus-X film.

"Lucy"—By J. H. Mann, Winston-Salem, N. C.
Leica IIIIf with Elmar 90mm. f/4 lens, at f/8, 1/60 sec-
ond, Plus-X film.

"Don't Bite!"—By H. Tauber, New York, N. Y.
Leica IIIc, Summarit lens, at f/9, 1/500 second, Plus-X
film.

CHANGES TO FLASH FACTOR CARD . . . A new batch of
flash factor cards will soon be off the press. Present ones
should be changed as follows:

1. GE#6 at 1/100 (for all films) from a dial setting
of 5.5 to 6.5.
2. For zero delay strobe use a dial setting of 2.
3. For SM and SF bulbs use a dial setting of 4.

DESIGN CHANGES . . . Shipments of film trimming
guides now being received show a new feature which
was standard on prewar types—a film guide slot to
properly align the film being tapered for the center
spool of the Leica film magazine. No change in price.

Also, the new Summarit sunshade (Catalogue No.
66,718) as illustrated in the Summer, 1951 issue of
LEICA PHOTOGRAPHY, now has a clamping screw
to hold it in place over the lens. The previous design
did not fit securely.

GET YOUR PROPER PAPERS . . . All cameras and lenses
sold by E. Leitz, Inc. are accompanied by import certi-
ficates, registration cards and an instruction book. *In-*
sist that these papers be provided when you buy a new
item. Some non-dealers misrepresent used merchandise
as new and these papers prove the condition of the
equipment.

Guarantee certificates are issued *only* for properly
imported cameras and lenses and *only* when the regis-
tration card is returned to E. Leitz, Inc., N. Y.

NEW PIX PAYMENT PLAN . . . There is a new policy in
effect now regarding the purchase of black-and-white
and color transparencies for use in LEICA PHOTOG-
RAPHY magazine.

Usually, we prefer to buy a black-and-white Leica
negative or color transparency outright prior to pub-
lication, giving us exclusive rights on the use of the
negative or transparency. If, however, a Leica owner
has a picture accepted for publication and does not
wish to sell it, we will use the picture one-time only
and return it. We prefer, however, as stated above, to
become the outright owners of material which we use.

Our new rates for one-time use only follow:

\$10 for the use of a black-and-white picture; \$10 for

**Cancer
strikes
one in
five**

Strike back

*By saving lives, by easing pain, by improv-
ing services to cancer patients, by support-
ing research that will find the final answers
to cancer . . .*

*That is how your dollars strike back at
cancer when you give them to the American
Cancer Society.*

*Send your gift today by mailing it to
"Cancer" care of your local post office.*



a black-and-white picture from a transparency; \$20 for a color transparency; \$25 per printed page, including pictures, for an article (writer must request the return of all pictures and artwork used).

Our rates, if we purchase the negative or transparency for our files, are doubled.

CUSTOMS CLEARANCE . . . Some persons are under the erroneous impression that if they take their Leica cameras and equipment abroad they will not be able to obtain clearance upon their return to America. If you plan to take your Leica on your foreign travels, may we suggest the following precautions be complied with:

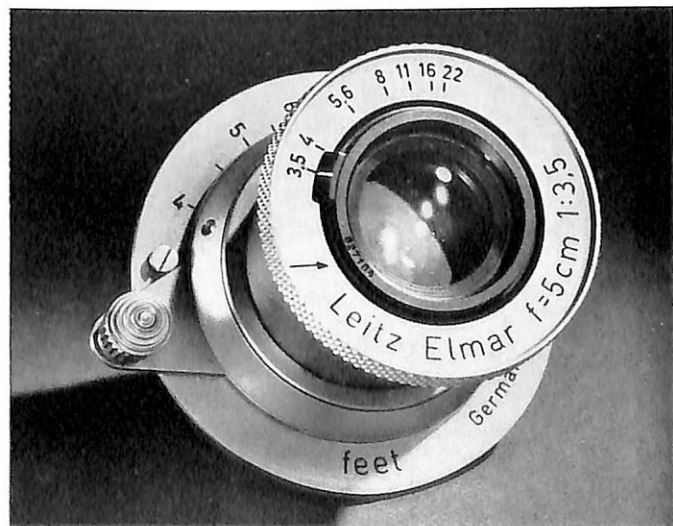
1. Register all of your equipment with E. Leitz, Inc., 304 Hudson Street, New York 13, N. Y.
2. Register all of your equipment with U.S. Customs at point of embarkation requesting a duplicate of this registration in order that it may be presented to Customs upon return to this country. This duplicate registration will clear your equipment for entry through any port.
3. Take import certificates with you.

DETROIT NEWS ITEM . . . The following article appeared in the Detroit News recently under the headline "Magazine Reverts to Small Cameras":

The Honorary Tar Heels, a group of about 50 magazine and newspaper writers who were given big brass keys to the Smoky Mountains and Nags Head by the governor, are kept in touch with one another by an informal news letter. Sometimes some inside journalistic dope is spilled.

The current letter says this: "The National Geographic is junking all its cameras and reverting to Leicas for color work. Joe Roberts says tests show that 35mm. Kodachrome does the job best."

SERIAL NUMBERS . . . We often receive registration letters in which the Leica owner says that he cannot find the serial no. of his Elmar 50mm., Elmar 35mm., or Summaron 35mm. lenses. For assistance in this matter, we refer you to the black rim around the lens mount. (See arrow on illustration.) By the way, the Elmar 50mm. has the only lens mount we can convert from meters to feet; price \$20.00.



RESOLUTION OF LENSES . . . The resolving power of Leica lenses is in excess of the resolving power of any commercially available 35mm. film. All Leica lenses are well corrected both chromatically and spherically, and you will notice no difference in the resolution when taking black-and-white or color. We are asked many times how the Elmar 50mm. and Summaron 50mm. lenses compare as to sharpness. For all practical purposes, they are equally sharp at the same apertures.

MPD&FA CONVENTION . . . The 27th annual National Convention and Photographic Trade Show of the Master Photo Dealers' and Finishers' Association is being held at St. Louis, Missouri, in the Keil Public Auditorium, from Monday, March 17 at 2:00 P.M. and continuing through Friday, March 21, 1952. Leitz is at booths 102, 103, 104.

ONE FOR THE BOOKS. Captain James I. Kidd, Jr., USAF, of Hampton, Virginia, writes the following, in part:

. . . "I crashed while piloting a plane in Korea, and which demolished the plane. Fearing a fire, it was necessary for me to exit by the roof. Having my camera with me in the plane, I threw it out through the top hatch and then jumped out after it. It had landed in rocks covered by an inch of snow. I picked up my Leica and headed back to safety, figuring that I would have to get it overhauled. Well, the camera was not damaged in the slightest and I continued using it up until the time it was stolen. I have nothing but the highest praise for your Leicas. In the event that my camera is not recovered, I will certainly buy another at the first opportunity . . ."

THANK YOU DEPT. . . Recently, we sent out letters with reply-o-cards to all persons on the LEICA PHOTOGRAPHY mailing list, requesting that they return the cards telling us to continue sending their copies of the magazine, if desired. We wish to thank everybody for the wonderful cooperation shown and the warm notes of congratulations and appreciation of the magazine.

AGFA COLOR FINISHING . . . If you purchased Agfa color film in Europe and want it developed, you must send the film to Germany for processing. Both Agfacolor Reversal and Agfacolor negative are processed by the manufacturer; 120 roll film and 2-exposure 35mm. are reversed for 79 cents; 36-exp. 35mm. costs 95 cents; 8mm. movies are \$2.00 and 16mm. \$4.00.

Agfacolor negative is developed for 60 cents and 71 cents a roll, same sizes as above. Prints range from 36 cents for 2 1/4 x 3 1/4 to \$5.71 for 12 x 16 inches. All work is cash with order, plus postage.

Write: Agfa Photoverkauf Ausland, Leverkusen-Bayerwerk, Germany.

DEPTH-OF-FIELD SCALE . . . Too few people realize the function of the depth-of-field scale by which foreground and background can be in focus when taking pictures. The following information taken from our booklet entitled, "Leica Camera Instructions" will explain its purpose.

The maximum sharpness obtainable by a photographic lens lies in a plane at the distance to which the lens has been set. From this plane, decreasing sharp-

Continued on page 18

What Registration Means to the Leica Owner*

FREE mailings of LEICA PHOTOGRAPHY magazine (issued quarterly). FREE registration—a record of your equipment will always be available to you. This is invaluable in case of loss or theft of your equipment.

FREE information on use of Leica equipment.

YOU are getting this service. Are your Leica friends, club members, etc. enjoying these benefits? If not, give us their names—it does not matter where they bought their Leica cameras.

In addition, there may be some persons who believe that their cameras are registered. However, these plates may have been thrown out during the war when registration service was not in effect.

REGISTRATION DEPT.
E. LEITZ, Inc.
304 Hudson Street
New York, 13, N. Y.

Please send registration card (or cards) to the unregistered Leica camera owner (or owners) listed below.

*U. S. and possessions only

Name.....

Address.....

City.....Zone.....State.....

Name.....

Address.....

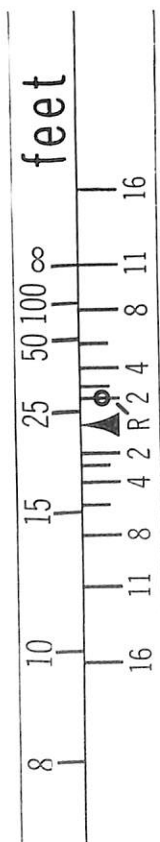
City.....Zone.....State.....

Continued from page 17

ness extends to the foreground as well as to the background. This range of sharpness is called the "depth-of-field" or less accurately "depth of focus" and depends, for a given lens, on the relative aperture and the distance to the subject focused on. *The smaller the aperture (by stopping down the lens diaphragm) the greater the depth of field (for a given distance). The nearer the distance, the smaller the depth of field for a given aperture.*

To enable one to read the depth of field range at any lens aperture and distance, direct from the Leica camera, a special scale is provided on the base of the lens mount. It bears the aperture figures on either side of the index mark, and shows the distances in front of and behind the actual focusing distance at which sufficiently sharp focus is obtained.

In the case of a lens aperture of $f/2$ and a distance of 24 feet (for lenses calibrated in meters, calculate one meter \approx approximately 39½ inches) the scale shows a depth-of-field ranging from about 20 feet to 27 feet, and, when the lens is stopped down to 11, this depth-of-field extends from about 12 feet to ∞ (infinity) with no refocusing necessary. This latter adjustment is particularly useful when as large a foreground as possible is to be included in a landscape photograph.



SPECIAL EVEREADY CASES . . . We have a limited number of Eveready cases.
Continued on page 35

Leitz®...
precisely
suited for the job

From the world's first and finest 35mm. camera to famous microscopes used in vital atom research, Leitz products have ranked foremost in the field of high precision optics since 1849.

For business or pleasure . . . in science, industry, photography . . . look first to Leitz for your assurance of precision-perfect performance in any given job.

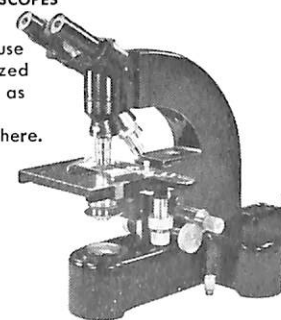
...in photography



THE **Leica** CAMERA with over 200 Leica accessories, makes better pictures easier in any field of photography.

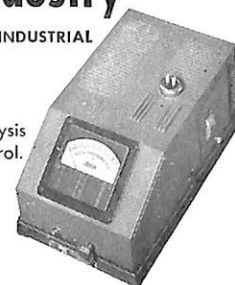
...in the laboratory

LEITZ MICROSCOPES
for every laboratory use are recognized everywhere as the finest made anywhere.



...in industry

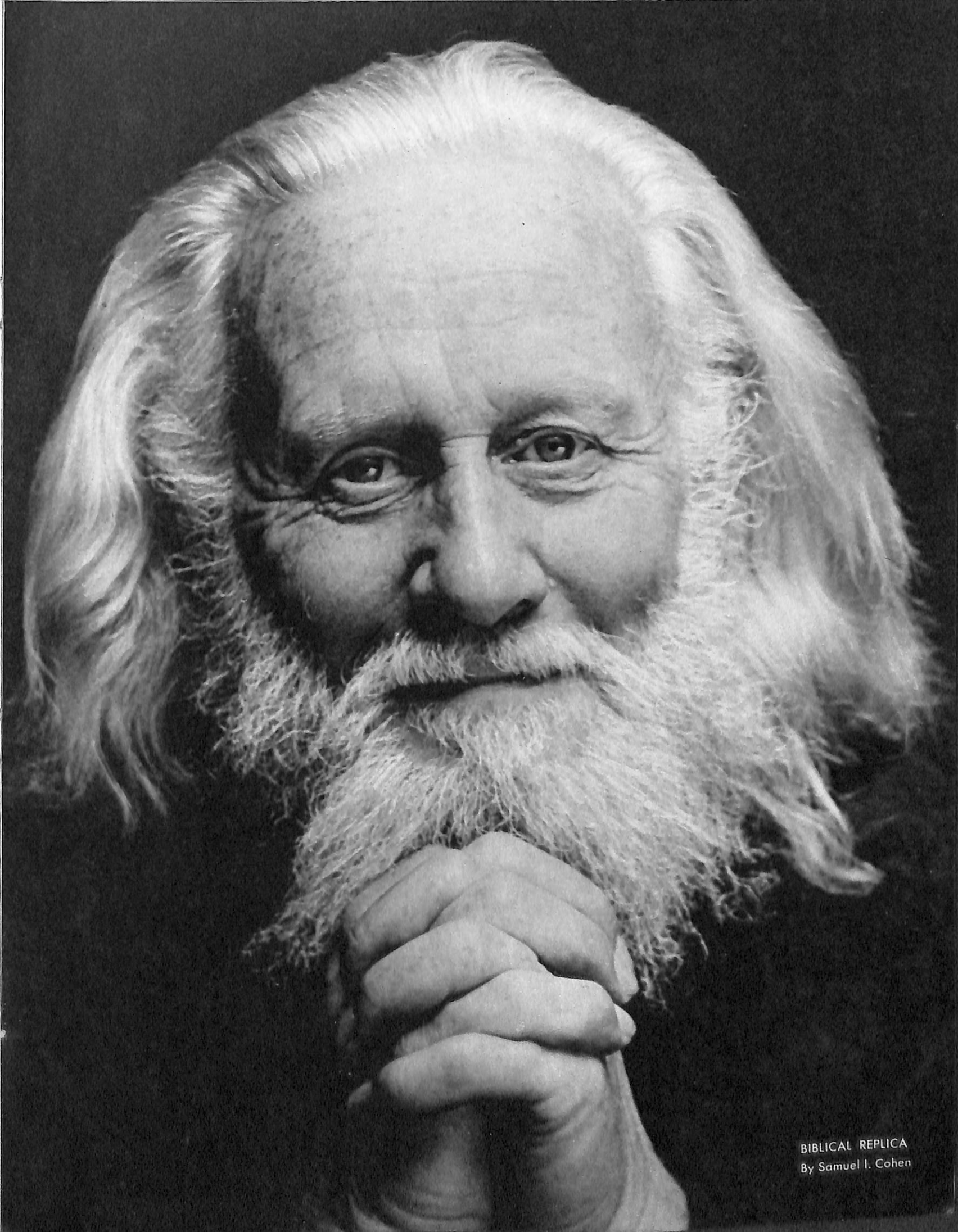
THE **LEITZ-ROUY INDUSTRIAL COLORIMETER** assures simple, quick, reliable absorption analysis for product control.



For full details on these and other famous Leitz products write to: Dept. T.

E. LEITZ, Inc., 304 Hudson St.
New York 13, N. Y.

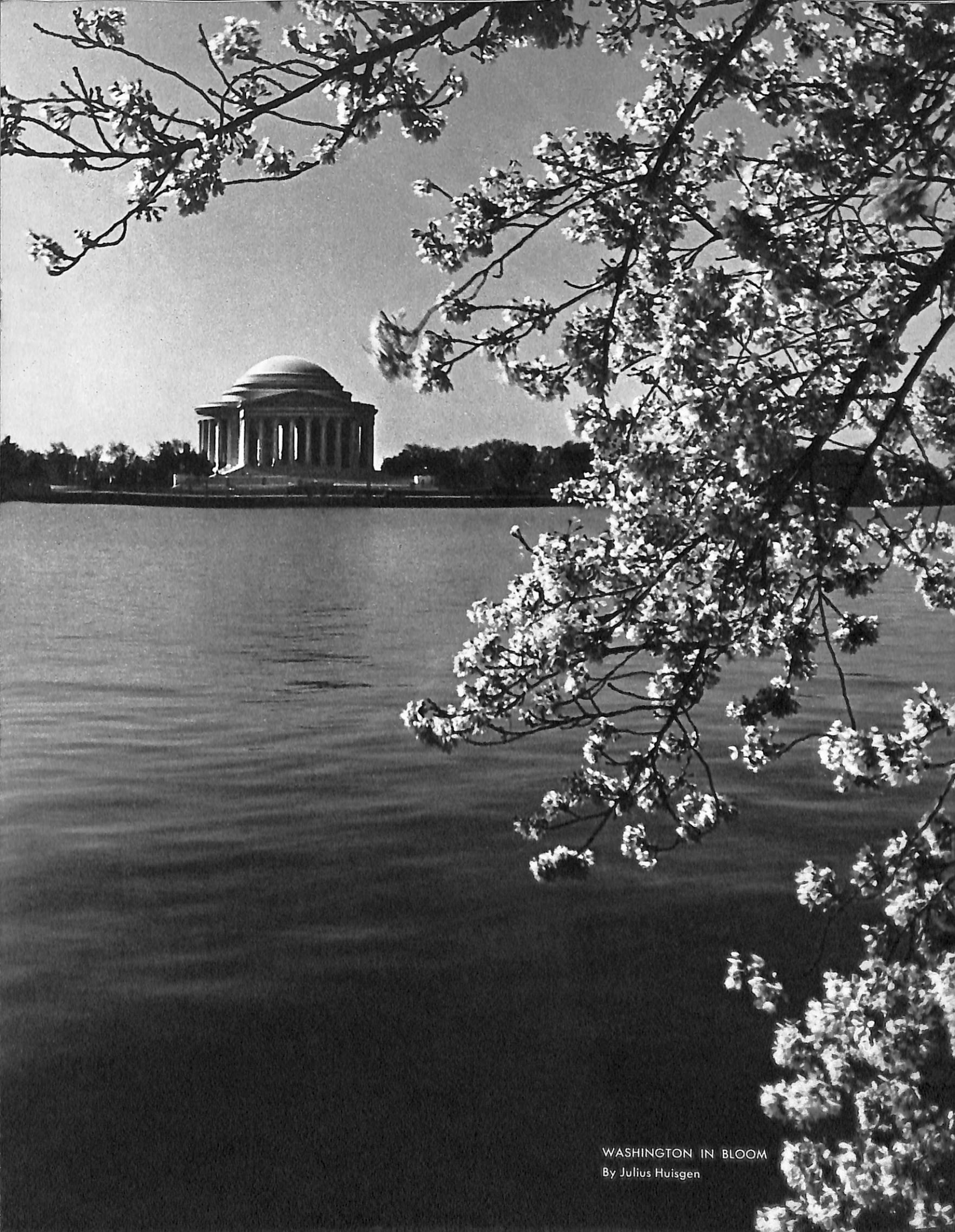
LEITZ MICROSCOPES
SCIENTIFIC INSTRUMENTS • BINOCULARS
LEICA CAMERAS AND ACCESSORIES



BIBLICAL REPLICA
By Samuel I. Cohen



EASTER LILIES
By Fritz E. Sommer



WASHINGTON IN BLOOM
By Julius Huisgen



PEACEFUL LAND
By C. E. Westveer

LAWLESS SEA
By W. G. Pollak, A.R.P.S.





HERE COMES DADDY
By John Hurrianko



LUCY
By J. H. Mann



DON'T BITE!
By H. Tauber

COME WITH ME TO WOODSTOCK

Story by Sophie L. Siegel

Photos by Adrian Siegel

Continued from page 11

Another section of Woodstock, the Maverick, was begun by a friend of Whitehead's, Hervey White. Beside studios, White built a rustic theatre and a music hall. And chamber music concerts in the Maverick Music Hall were begun thirty years ago. The hall is a rustic hodge-podge of logs and glass, deep in the woods. There I heard Georges Barrere, the daddy and grand-daddy of all the great contemporary orchestral flutists. Until that day the expression, "it sounds like the song of a bird", was just so many words. Hearing Barrere proved that man-made music can exceed the songs of nature.

Today we boast two concert series. Respectful rivals, I would say. The leading spirit of the Maverick Concerts is William Kroll of Kroll Quartette fame. The guiding angel, Pierre Henrotte, was a former concertmaster of the Metropolitan Opera orchestra. The Woodstock Quartette series is the brain child of Engelbert Roentgen, a 'cellist with the Metropolitan.

There's theatre. This last season, only the large theatre was open. But for several years there were two. The Playhouse with either package shows and actors like Ilka Chase, Brian Aherne, Carmen Matthews, Elissa Landi, Mischa Auer; or repertoire theatre, or the summer of 1950 with Margaret Webster and her group. In 1950 the Maverick Theatre housed the Loft Players, now successfully ensconced in the Circle in the Square in New York City. They were the struggling experimental group, really starving for their art, and what they did make one feel that perhaps starving or at least being very hungry aids creative achievement. Photographing their production of *Alice in Wonderland* was very interesting.

Everyone complains about too many things happening in Woodstock in the summer. Some artists become refugees and escape to other places. It is difficult to say "no" when quite often a party may mean a new idea to the writer, or a new contact for the painter. For we are no different than the rest of present day America, where, more and more, the party means business in veiled disguise. These gatherings are always a chance for an unusual camera shot.

How Woodstock attracts characters. But perhaps we all look like characters to those who haven't been exposed to what is called an art colony. When I am put to describe such a community, I am most emphatic in stressing that it is not a resort. Most of us work hard.

To the natives, the new land owners, artists and their followers, are, of course, foreigners. But with patience and some tact, they can be won from their proprietary position. What fun it is to know those whose forebears first settled in the valley we usurped, and learn some of its history.

While I cannot by any strong stretch of my imagination call Woodstock a Utopia, still despite extremes in political and religious beliefs, there seems to be room for all sorts and conditions of men and women, and freedom for the pursuit of new ideas. So we have been the refuge for many victims.

Quite a few churches add their blessing to the village. Even those whose faith is not sympathetic to the dogma of formalized religion feel the comfort that others can derive in the haven of their choice. Viewed from the mountain side the church spires lend that note to the landscape which inspired Goethe to sing "Over all mountains is rest". Even our artists cemetery breathes



The authoress, Sophie L. Siegel, and Virgil Thomson, critic and composer, chat about goings-on at Woodstock.

of peace and eternal rest in the warm earth of our hills.

We all wander away; we all travel, and we all come back again to our hills and our valley, Woodstock. But each one must find his own Woodstock, that spot, loved and understood, which will say, "Come, photograph me — bring your Leica". ♦

Ulster County Firemen's Parade through Woodstock



**MAKES DUST AND LINT
VANISH LIKE MAGIC!**

STATIC master

**The New Photographic Tool
that destroys
Surface Static Electricity**



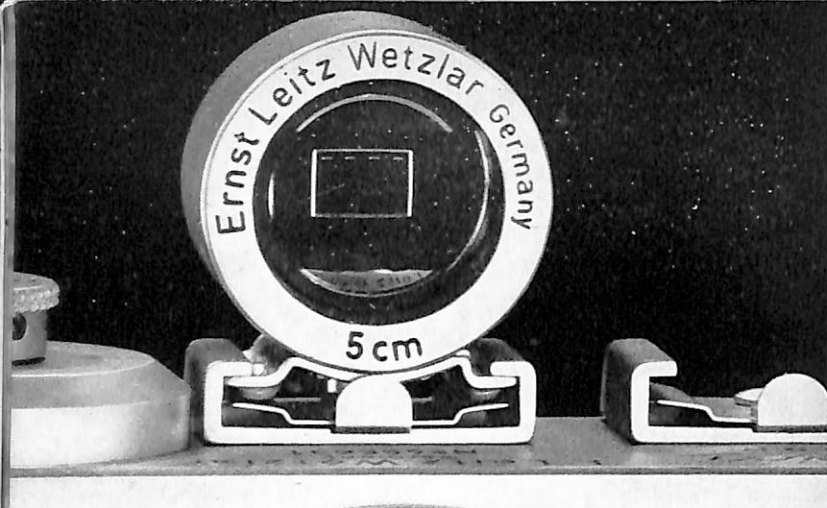
**The
Polonium
STRIP
Does the
Trick!**

- For cleaning slides before mounting
- For cleaning negatives before printing

Amateur 1" Model \$4.95
Professional 3" Model \$12.50

Static-Master removes static, dust and lint with one simultaneous brushing action. By this neutralizing action, dust is eliminated on negatives, film holders, enlargers, printers, slides and slide mounts. Print spotting and negative opaquing reduced to a minimum. Buy Static-Master at your local photographic store or sent postpaid if cash with order.

NUCLEAR PRODUCTS COMPANY
2152 Newport Blvd. Costa Mesa, California

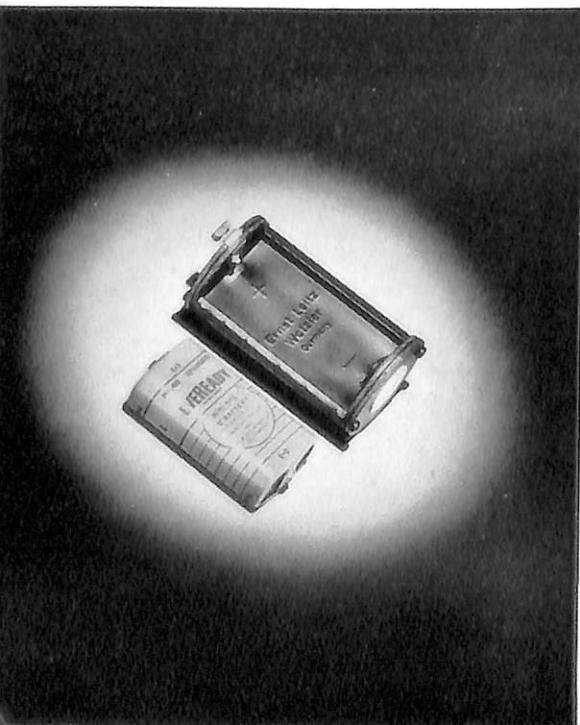
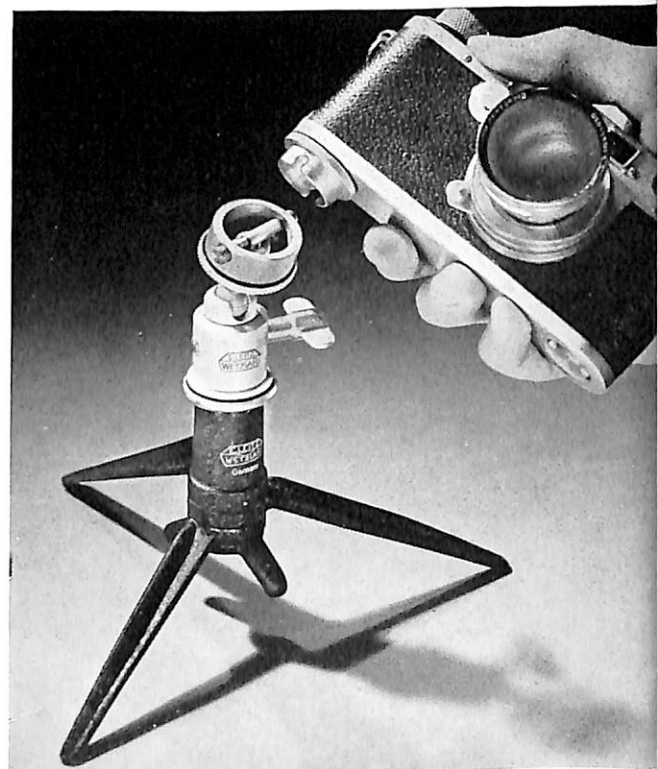


← Already acclaimed as a boon to eyeglass wearers, the Leitz 50mm. Viewfinder is now available in quantity. It is normally supplied with all Leica Ic cameras and can be used with any of the 50mm. lenses. The price for the Viewfinder alone is \$11.40 (66,125, SBOOI).

Leica NEWS

ACCESSORIES NOW IN PRODUCTION

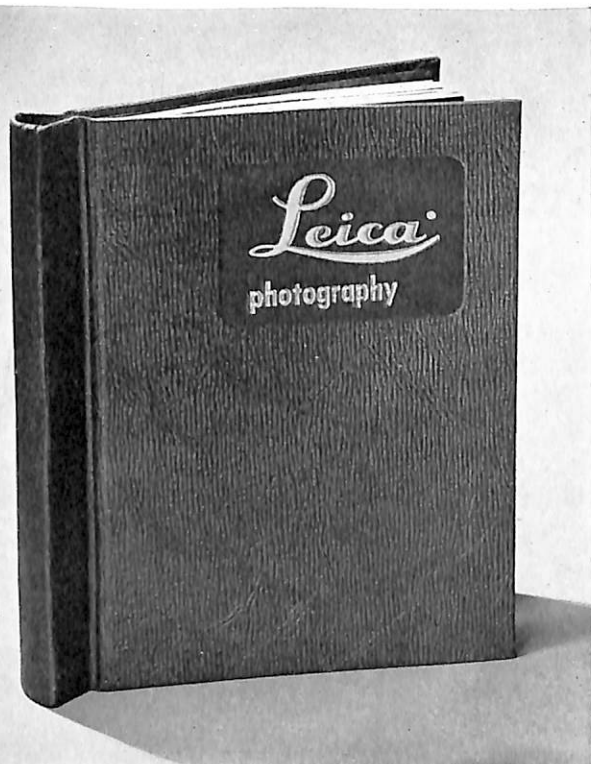
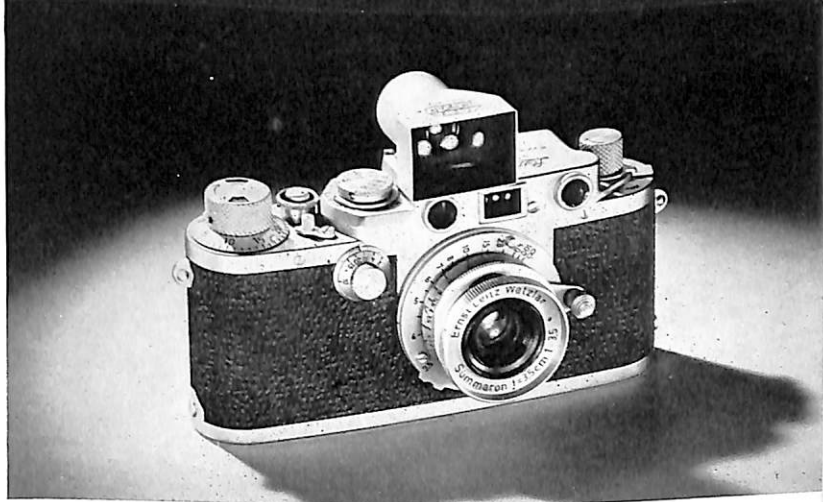
→ Handy item for shooting from rocks, tables, and unlevel places, is the Ball-Jointed Table Tripod (67,061, \$13.50). For fast action when shooting, take the Quick-Changing, Snap-Socket Tripod Head (67,015, \$6.54).



← For the ladies (and all theatre goers), Leitz compact, lightweight 4 x 20 theatre binoculars. For carrying purposes—a comfortable 8 ozs. (BITUR, \$105 plus 20% retail tax).

← **EXTREME LEFT:** Read all about the new Leitz BC unit on page 36! One more improvement to make the IIIf flash unit the best available.

→ The newest item to sweep the horizon is the 35mm. Viewfinder (66,124, SBLOO, \$21), similar in construction to the 50mm. Finder on the opposite page. It is a perfect companion piece for the Summaron lens. Buy them together for perfect viewing and recording of breathtaking outdoor scenery or interior shots.



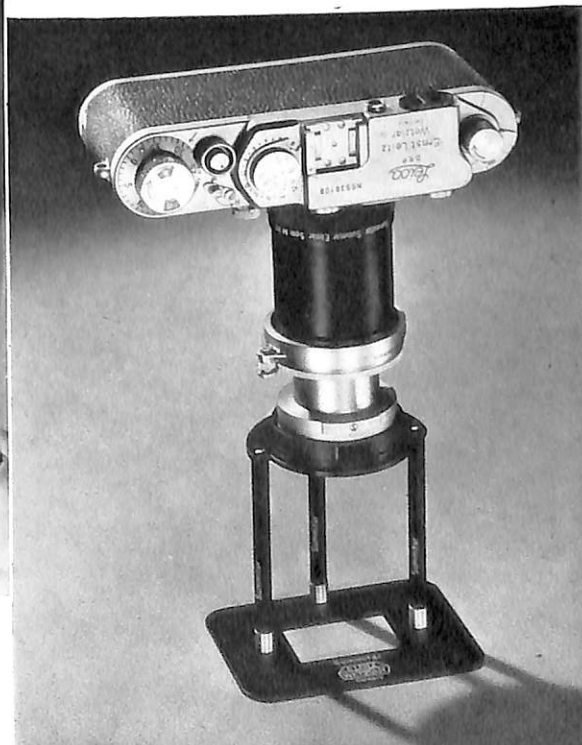
Leica NEWS

ACCESSORIES NOW IN PRODUCTION

← By popular request we are pleased to announce the availability of a LEICA PHOTOGRAPHY binder. Handsomely finished in green leatherette with gold lettering—this binder holds eight copies of "Leica Photography" magazine quite comfortably, and is priced at \$3.

→ For steadier shooting try the Leitz Adjustable, Leather Wrist Strap (66,895, \$2.40). It has a safety locking device on the hook which attaches to the camera baseplate tripod socket.

→ **EXTREME RIGHT:** Auxiliary Reproduction Device for Leica and Summar lens for 1:1 reproduction. Excellent for photographing stamps, fingerprints, etc. (Belun-Hesum, 70,900, \$12).



WHERE TO GO...FOR LEICA SUPPLIES AND SERVICE

This Directory contains a partial list of LEICA Camera Franchised Dealers, all of whom are fully equipped to offer complete LEICA service and finishing.

ALABAMA

Birmingham

BROMBERG & CO., INC.
123 North 20th Street

ARIZONA

Tucson

CAPLES CAMERA CO., INC.
2601 N. Campbell Avenue and
274 East Congress Street
NU ART PHOTO SERVICE
120 East Congress Street

ARKANSAS

Little Rock

THE CAMERA CENTER
108 Main Street

CALIFORNIA

Bakersfield

HENLEY'S DORMAN PHOTO SHOP

Beverly Hills

BEVERLY HILLS CAMERA SHOP

Chico

STAPLES FOTO SHOP

El Centro

CLEMENTS DRUG STORE

Eureka

PHOTO SPECIALTY SHOP

Glendale

GLENDAL CAMERAS

Hayward

BOWMAN'S CAMERA STORE

Hollywood

MORGAN CAMERA SHOP

Lodi

CRETES' CAMERA CENTER

Long Beach

CITY PHOTO SERVICE

Los Angeles

BEVERLY HILLS CAMERA SHOP
417 North Beverly Drive
IWATA PHOTOGRAPHIC SUPPLY
333 East 1st Street
MARSHUTZ OPTICAL CO.
418 West 6th Street
B. B. NICHOLS, INC.
733 South Hope Street
SPINDLER & SAUPPE
2201 Beverly Boulevard
STEWART PHOTO COMPANY
1036 1/2 Broxton Avenue, Westwood Village
WESTLAKE CAMERA STORES, INC.
635 South Olive Street
WINTER & CO.
525-7 West Sixth Street
VALLEY DRUG COMPANY
560 Seventeenth Street
JOHN McKAY & SONS
470 Alvarado Street
CAMERA CORNER
431 13th Street
DAVIDSON & LICHT
1635 Broadway
OAKLAND CAMERA EXCHANGE
376 Fourteenth Street
THE CAMERA EXCHANGE
549 Lighthouse Avenue
ALVIN'S PHOTO SUPPLY
914 East California Street
BISCHOP'S
1723 East Colorado Street
REDLAND'S CAMERA SHOP
217 Orange Street
JOHN PARDEE PHOTO SUPPLIES
2417 Marconi Avenue
"Town & Country Village"
ROY DAVIS' CAMERA SHOP
415 Third Street
BUNNELL PHOTO SHOP
1033 Sixth Avenue
ALLEN'S PHOTO SUPPLY CO.
238 Market Street
ALFRED BASS, INC.
585 Market Street
MONROE J. BELLING
1126 Market Street
BROOKS CAMERAS
45 Kearny Street
SCHAEFER'S CAMERA SHOP
137 Kearny Street
CAMERA SHOP
245 South First Street
BOULEVARD CAMERA SHOP
1201 Wilshire Boulevard
CARLSON'S PHOTO SUPPLY
202 Santa Monica Boulevard
STEWART PHOTO COMPANY
1257 Third Street
STUDIO CITY CAMERA EXCHANGE
12236 Ventura Blvd.

COLORADO

Colorado Springs

DEITS BROS.
119 E. Pikes Peak Avenue

Denver

HAANSTAD'S
404-408 16th Street
SQUARE DEAL CAMERA SHOP
1539 South Broadway
UNIQUE PHOTO CO.
301-16th Street

CONNECTICUT

Hartford

MERRILL'S CAMERA EXCHANGE

New Haven

DAVENPORT PHOTO SHOP

Stamford

LEON DERAN
32 Park Row

DELAWARE

Wilmington

WILMINGTON CAMERA SHOP, INC.
412 Delaware Avenue

DISTRICT OF COLUMBIA

Washington

BRENNER PHOTO COMPANY
933 Pennsylvania Avenue, N.W.
CAPITAL CAMERA EXCHANGE, INC.
1003 Pennsylvania Avenue, N.W.
RITZ CAMERA CENTERS
618 Twelfth Street, N.W.

FLORIDA

Fort Lauderdale

HOBBY HOUSE CAMERA SHOP

Miami Beach

ENFIELD'S

Orlando

BOWSTEAD'S CAMERA SHOP

St. Petersburg

STRAND CAMERA SHOP
9 Second Street North

GEORGIA

Atlanta

FRYE'S PHOTO SHOP
259 Peachtree Street, N.E.

IDAHO

Boise

IDAHO CAMERA

Lewiston

WES' FOTOSHOP

Moscow

KYLE'S PHOTO SUPPLY

Twin Falls

CORONET CAMERA CENTER
115 Main Avenue West

ILLINOIS

Blue Island

WATLAND BROTHERS

Chicago

ALTMAN CAMERA CO.
64 E. Monroe Street
AUSTIN CAMERA COMPANY
6021 North Avenue, Oak Park
BASS CAMERA COMPANY, INC.
179 West Madison Street
BEL-PARK PHOTO
4757 Belmont Avenue
CENTRAL CAMERA CO.
230 South Wabash Avenue
CONWAY CAMERA COMPANY
34 North Clark Street
ENGLEWOOD CAMERA SHOP, INC.
6544 So. Halsted Street
THE GENERAL CAMERA COMPANY
6424 N. Western Avenue
THE GENERAL CAMERA COMPANY
Main Floor, Merchandise Mart
HERMAN CAMERAS, INC.
6 South La Salle Street
JACKSON CAMERA, INC.
84-86 East Jackson Boulevard
MODEL CAMERA SHOP
1331 East 55th Street
NORMAN-WILLETS CAMERA STORES
316 W. Washington Street
POWELL'S CAMERA MART, INC.
153 West Randolph Street
SE KAPS CAMERA MART
3946 North Cicero Avenue

THESE ARE PAID ADVERTISEMENTS

WHERE TO GO...FOR LEICA SUPPLIES AND SERVICE

This Directory contains a partial list of LEICA Camera Franchised Dealers, all of whom are fully equipped to offer complete LEICA service and finishing.

ILLINOIS (Continued)

Chicago
SHUTAN CAMERA COMPANY
153 West Washington Street
SOUTH SHORE CAMERA EXCHANGE
1931 East 71st Street
WELLS-SMITH CAMERA CO.
15 East Washington Street
WOLK CAMERA CO.
119 South Dearborn Street
WATLAND BROTHERS
61 East 16th Street
ELMHURST CAMERA
115 Addison Avenue
CARL JENSEN
814 Church Street
ILLINOIS CAMERA SHOP
84 So. Prairie Street—Weinberg Arcade
THE GENERAL CAMERA CO.
31 West Van Buren
WATLAND BROTHERS
278 East Court Street
SUBURBAN CAMERA SHOP
104 West Burlington Avenue
AUSTIN CAMERA CO.
6021 West North Avenue
PEORIA CAMERA SHOP
539 Main Street
RIVER FOREST CAMERA SHOP
7243 West Lake Street
DON N. WRIGHT PHOTO SUPPLIES
1605 Second Avenue

Chicago Heights

Elmhurst

Evanston

Galesburg

Joliet

Kankakee

La Grange

Oak Park

Peoria

River Forest

Rock Island

INDIANA

Evansville
WALDEN, INC.
17 S.E. Third Street
GARY CAMERA CO., INC.
619 Washington Street
HOOSIER PHOTO SUPPLIES, INC.
142 North Pennsylvania Street
H. LIEBER CO., INC.
24 W. Washington
MUNCIE CAMERA SHOP
105 S. Walnut Street
AULT CAMERA SHOP, INC.
122 S. Main Street
GENE'S PHOTO SHOP
515 Lincoln Way West

Gary

Indianapolis

Muncie

South Bend

IOWA

Ames
AMES STATIONERS
238 Main Street
Davenport
CINARCO CAMERA CO., INC.
312 Main Street
Des Moines
DEANE SMITH PHOTO SUPPLIES
2641 Beaver Avenue

KANSAS

Fort Scott
C. C. COWEN CO.
112 South Main Street
Lawrence
MOSSER-WOLF, INC.
1107 Massachusetts Street
Wichita
JEFF'S CAMERA SHOP
120 North Market Street
LAWRENCE CAMERA SHOP, INC.
149 No. Broadway

KENTUCKY

Glasgow
GEO. J. ELLIS DRUG CO., INC.
144 South Green Street
Louisville
W. D. GATCHEL & SONS, INC.
431 W. Walnut Street
SCHUHMAN'S CLICK CLINIC
425 West Chestnut Street

LOUISIANA

New Orleans
BENNETT'S PHOTO
320-322 Baronne Street
HARCAM PHOTO SUPPLY SHOP
218 Baronne Street

MAINE

Lawiston
BERRY PAPER CO.
49 Lisbon Street
Portland
BICKNELL PHOTO SERVICE
14 Preble Street & Chapman Arcade

MARYLAND

Baltimore
RITZ CAMERA CENTERS
26 West Lexington Street
STARK-FILMS
537 No. Howard Street
ZEPP PHOTO SUPPLY CO., INC.
3042 Greenmount Avenue

MASSACHUSETTS

Boston
BAB'S PHOTO REPAIR SERVICE
110 Tremont Street
CLAUS GELOTTE, INC.
284 Bolyston Street
RALPH HARRIS CO.
47 Bromfield Street
JARRELL-ASH CO.
165 Newbury Street
KIMBALL PHOTO SUPPLY CO.
20 Tremont Street and 74 Federal Street
PARK SQUARE BLDG., CAMERA & PHOTO
Arcade 18-19, Park Square Building
SMITH'S PHOTOGRAPHIC STORE
273 Massachusetts Avenue
CLAUS GELOTTE, INC.
Harvard Square
DERBY JEWELER, INC.
Harvard Square
FALMOUTH PHOTO SUPPLY
245 Main Street
D'ADDARIO'S CAMERA SHOP
260 Maple Street
LYNN
MASSACHUSETTS MOTION PICTURE SERV., INC.
35 Market Street
McGEES PHOTO SUPPLY
1446 Acushnet Avenue
Newtonville
JOHN VAICH CAMERA SHOP
801 Washington Street
CAMERA SHOP, INC.
1241 Hancock Street
CLAUS GELOTTE, INC.
1387 Hancock Street
WELCH'S CAMERA CENTER
680 Hancock Street
CAMERACRAFT SHOP, INC.
22 Central Street
BLOOM'S CAMERA CENTER, INC.
1657 Main Street
UNITED LUGGAGE & CAMERA, INC.
1688 Main Street, Paramount Theater Bldg.
VALLEY CINEMA
948 State Street
LIVINGSTON PHOTO CENTER
220 Main Street

Cambridge

Falmouth

Holyoke

Lynn

New Bedford

Newtonville

Quincy

Salem

Springfield

Worcester

MICHIGAN

Ann Arbor
CALKINS-FLETCHER
Main Office: 324 So. State Street
Battle Creek
KRUMS PHOTOGRAPHIC
66-68 E. Michigan Avenue
DETROIT CAMERA SHOP
325 State Street
LOBBY-HOBBY CAMERA SHOP
17300 Woodward Avenue
THE POINTE CAMERA SHOP
16357 East Warren Avenue
THE SILHOUETTE CAMERA SHOP
11862 Grand River Avenue
HARRY'S CAMERA SHOP
519 Harrison Street
Grand Rapids
CAMERA CENTER
43 Monroe Avenue
FUSON'S CAMERA SHOP
165 Ottawa Avenue, N.W.
Grosse Pointe
THE CAMERA CENTER
17114 Kercheval Avenue
Hamtramck
MAX'S JEWELRY CO.
10,000 Jos. Campau Avenue
Houghton
THE WILCOX STUDIO
614 Sheldon Street
Jackson
PHOTOCENTER
Hotel Hayes Building
226 W. Michigan Ave.
Kalamazoo
CRESCENT STUDIOS CAMERA SHOP
334 West Michigan Avenue
Lansing
VAN'S PHOTO SERVICE
524 East Michigan
Royal Oak
HY-WILDE CAMERA SHOP
1029 Washington at Harrison

MINNESOTA

Duluth
NELSON PHOTO
2026 West Superior Street
Mankato
SCHMIDT'S PHOTOGRAPHIC SUPPLIES
226 South Front

Continued on Page 32

THESE ARE PAID ADVERTISEMENTS

WHERE TO GO...FOR LEICA SUPPLIES AND SERVICE

This Directory contains a partial list of LEICA Camera Franchised Dealers, all of whom are fully equipped to offer complete LEICA service and finishing.

Continued from Page 31

MINNESOTA (Continued)

Minneapolis JAY'S CAMERAS
18 South Fifth Street
NORTHERN PHOTO SUPPLY CO.
521 Second Avenue, South
New Ulm HEATHERCRAFT
4 North Minnesota Street
Owatonna MASTER-CRAFT CAMERA SHOP
214 East Broadway
St. Paul FISHER PHOTOGRAPHIC SUPPLY CO.
381-3 Minnesota Street
O. N. OLSEN PHOTOGRAPHIC SUPPLIES
139 East Fifth Street

MISSOURI

Kansas City BARNARD'S COUNTRY CLUB PLAZA
4724 Broadway
CRICK'S CAMERA SHOP
6316 Brookside Plaza
Springfield THE OZARKS CAMERA SHOP, INC.
305 South Avenue
St. Louis CAMERA EXCHANGE
2650 Park Avenue
JEFFERSON CAMERA SHOP
1915 South Jefferson Avenue
STANLEY PHOTO SERVICE
106 N. Broadway
St. Louis County HARPER'S PHOTOGRAPHIC SUPPLIES
2818 Sutton Avenue, Maplewood

NEBRASKA

Beatrice ROSZELL'S
Roszell Bldg.
115 North 5th Street
Omaha CALANDRA CAMERA CO., INC.
N.W. Corner 15th at Douglas Street
Omaha (South) CALANDRA CAMERA CO., INC.
S.W. Corner 24th at "N" Street

NEW HAMPSHIRE

Manchester THE CAMERA SHOP
1168 Elm Street

NEW JERSEY

Englewood HERBERT'S CAMERA HOUSE, INC.
9 East Palisade Avenue
Trenton LUDV. SOLBERG PHOTOGRAPHIC SUPPLIES
833 South Broad Street
West New York LEVY'S
Bergenline at 62 Street

NEW MEXICO

Albuquerque KURT'S CAMERA CORRAL
3417 E. Central Avenue

NEW YORK

Albany BERN'S CAMERA STORE
52 State Street
CAMERA EXCHANGE, INC.
116 State Street
Auburn SEAL'S CAMERA STORE
11 North Street
Brooklyn BORO HALL CAMERA SHOP
163 Jaralemon Street (near Court Street)
BROOKLYN CAMERA EXCHANGE
Stereo Dept.: 549 East 26th Street at Flatbush Ave.
POTTER'S HARMAS STORES
708 Flatbush Avenue
Buffalo J. F. ADAMS CO., INC.
524 Main Street
MASON'S-BUFFALO PHOTO MATERIAL CO.
37 Niagara Street
RECH PHOTO SERVICE
2540 Bailey Avenue
HANS UNFRIED PHOTO SUPPLIES
3104-06 Main Street

Cortland CORTLAND CAMERA SHOP
133 Main Street
Elmira BOVIK & CRANDALL, INC.
263 State Street
Flushing QUEENS CAMERA HOSPITAL, INC.
40-46 Main Street
Freeport GROVES PHOTO SUPPLY & SERVICE, INC.
81 West Merrick Road
Fulton FULTON CAMERA SHOP, INC.
120 Cayuga Street
Hempstead EASTERN CAMERA EXCHANGE
66 West Columbia Street
Huntington Station MORAT SERVICE, INC.
30 East 21st Street
Kenmore NIXON CAMERA & SUPPLY CO.
3160 Delaware Avenue
Middletown FOTOMART
26 West Main Street
Newburgh SEAMAN'S
384 Broadway
New York ALLIANCE PHOTO SUPPLY
115 Worth Street
BROADWAY CAMERA EXCHANGE
2130 Broadway at 75th Street
CAMERA CRAFT 42nd ST., INC.
18 East 42nd Street
THE CAMERA HOUSE
728 Lexington Avenue
COLUMBUS PHOTO SUPPLY CORP.
1949 Broadway
E. B. MEYROWITZ, INC.
520 Fifth Avenue and 730 Fifth Avenue
FOREMOST CAMERA STORES, INC.
19 West 44th Street
HABER & FINK, INC.
12 Warren Street
MADISON MART, INC.
403 Madison Avenue
MEDO PHOTO SUPPLY CORP.
23 West 47th St. & 902 Broadway
MIDWAY CAMERA EXCHANGE
1310 Sixth Avenue, Bet. 52nd & 53rd Streets
MINIATURE PHOTO SALES AND LAB., INC.
50 West 57th Street
MINIFILM CAMERA CORP.
1190 Avenue of Americas
MITCHELL CAMERA STORES, INC.
127 West 50th Street
PEERLESS CAMERA STORES, INC.
138 East 44th St.; 133 East 43rd St.
PHOTOGRAPHIC FAIR, LTD.
"Opposite Carnegie Hall"
167 West 57th Street
TOWER PHOTO SHOP
1109 Sixth Avenue, Bet. 42nd & 43rd Streets
WILLOUGHBY'S, INC.
110 West 32nd Street
BARBEAU PHOTO SUPPLIES
33 East Bridge Street
BOUTON'S
15 East Central Avenue
STATE STUDIO & CAMERA SHOP
253 Main Street
MARKS & FULLER
332 East Main Street
SMITH-SURREY, INC.
99 Clinton Avenue, S.
ROCKVILLE CAMERA CENTRE
20 N. Park Avenue
SCARSDALE CAMERA SHOP
8 Spencer Place
Staten Island WEITZMAN'S PHOTO SHOP, INC.
Since 1872
59-61 Canal Street
Syracuse FRANCIS HENDRICKS CO., INC.
339 South Warren Street
KAMERA KRAFT STORE
208 E. Jefferson Street
Watertown SEVERANCE PHOTO, INC.
46 Public Square
Wellsville STOLL'S
77 N. Main Street
White Plains COLORTONE CAMERA, INC.
172 Martine Avenue

NORTH CAROLINA

Chapel Hill FOISTER'S CAMERA STORE, INC.
161 East Franklin Street
WILLIAM DANIEL'S CAMERA SHOP, INC.
22 West Hargett Street
Raleigh RADIO AMATEUR CENTER
411 Hillsboro Street

NORTH DAKOTA

Bismarck SERVICE DRUG CO.
414 Main Street

THESE ARE PAID ADVERTISEMENTS

WHERE TO GO...FOR LEICA SUPPLIES AND SERVICE

This Directory contains a partial list of LEICA Camera Franchised Dealers, all of whom are fully equipped to offer complete LEICA service and finishing.

OHIO

Cincinnati EASTMAN KODAK STORES, INC.
27 West Fourth Street
Cleveland BRYAR PHOTO SUPPLY CO.
1303-09 Prospect Avenue
CAMERA CRAFT, INC.
Shaker Square
THE DODD CO.
1025 Huron Road
Columbus REITMAN CAMERA EXCHANGE
1900 East Ninth Street
BUDD & COMPANY, INC.
30 North High Street
THE CAMERA SHOP
48 East Broad Street
CAMPUS CAMERA CENTER
1616 North High Street
COLUMBUS PHOTO SUPPLY CO.
62 East Gay Street
Springfield CLICK CAMERA SHOP, INC.
31 West High Street
RAPID PHOTO SERVICE, INC.
45 West High Street
Toledo GROSS PHOTO MART, INC.
232-36 Huron Street
Youngstown THE STAMBAUGH-THOMPSON CO.
114-118 W. Federal Street

OREGON

Klamath Falls UNDERWOOD'S CAMERA SHOP
727 Main Street
Portland SANDY'S CAMERA SHOPS
714 S.W. Washington Street and
635 S.W. Adler Street
Salem CAPITAL DRUG STORE
405 State Street at Liberty

PENNSYLVANIA

Chester THE PHOTO MART
7th and Edgemont Avenue
Harrisburg JAMES LETT COMPANY
225 North Second Street
Jenkintown THE PHOTO SPOT
718 West Avenue
Philadelphia DEDAKER'S CAMERA SHOP
277 West Mt. Pleasant Ave., Mt. Airy
KLEIN AND GOODMAN, INC.
1019 Chestnut Street
KOSMIN'S CAMERA EXCHANGE
36 North Eleventh Street
MALENA COMPANY
616 Market Street
MID-CITY CAMERA EXCHANGE
144 South Eleventh Street
RITZ CAMERA CENTERS
1414 Chestnut Street
ROSENFELD PHOTOGRAPHIC SUPPLIES, INC.
1304 Walnut Street
JOHN H. TAWS CO.
35 N. 11th Street
WILLIAMS, BROWN & EARLE, INC.
918 Chestnut Street
Pittsburgh LIBERTY PHOTO SUPPLY
436 Wood Street
PENN CAMERA AND PHOTO SUPPLY
643 Smithfield Street
WOLK'S KAMERA EXCHANGE
308 Diamond Street
Reading W. F. DREHS
47 South 6th Street

RHODE ISLAND

Providence METROPOLITAN PHOTO SUPPLY CO.
31-33 Aborn Street
UNITED CAMERA EXCHANGE, INC.
607 Westminster Street

SOUTH CAROLINA

Charleston NORVELL'S CAMERA EXCHANGE
Francis Marion Hotel

SOUTH DAKOTA

Aberdeen ARTZ STUDIO AND CAMERA SHOP
416 S. Main Street

TENNESSEE

Chattanooga THE CAMERA MART, INC.
120 E. Eighth Street
Memphis BLUFF CITY PHOTO SUPPLY
(ED'S CAMERA SHOP)
1279 Madison Avenue
MEMPHIS BLUE PRINT & SUPPLY CO.
119 Madison Avenue
Nashville GEO. C. DURY COMPANY
420 Union Street
MELROSE CAMERA CENTER
2608 Franklin Road

TEXAS

Amarillo HERTNER'S CAMERA STORE
114 West Sixth Street
Dallas MARLOW'S
1807 Main Street
THURMAN RANDLE & CO.
208 North Akard Street
TITCHER-GOETTINGER CO.
Main-Elm St. Paul
VILLAGE CAMERA SHOP
87 Highland Park Shopping Village
GOLDSTEIN BROS. CAMERA CENTER
1001 Main Street
Houston CARROLL CAMERA CO.
1004 Travis at McKinney
Lubbock HERALD PHOTO
1405 College Avenue
Port Arthur SPOONER'S PHOTO SHOP
427 Austin Street
San Antonio THE FOTO CENTER
211 East Houston Street
Tyler THE CAMERA MART
117 W. Front Street

VIRGINIA

Norfolk CAMPBELL'S CAMERA CENTER, INC.
117 College Place
MASON CAMERA CO.
507 Botetourt Street
Portsmouth PORTSMOUTH CAMERA SHOP
1716 High Street
Richmond BRAD'S CAMERA EXCHANGE
3 West Broad Street

WASHINGTON

College Place ERNEST S. BOOTH
2 miles from Walla Walla
Seattle CLYDE'S CAMERA STORES
409 Union Street
TALL'S INC., 5th AVE.
1409 Fifth Avenue
Spokane Valley LEO'S STUDIO
South 918 Walnut Road, Opportunity
Tacoma MILROY'S SERVICE CO.
1145 Broadway

WEST VIRGINIA

Charleston MERRILL PHOTO SUPPLY CO.
708 Lee Street

WISCONSIN

Milwaukee CAMERA CENTER
3948-50 North Oakland Avenue
THE DARK ROOM
722 North Milwaukee Street
MILWAUKEE BOSTON STORE CO.
Division of Federated Dept. Stores Inc.
PHOTOART VISUAL SERVICE
840-44 North Plankinton Avenue

Continued on Page 34

THESE ARE PAID ADVERTISEMENTS

WHERE TO GO...FOR LEICA SUPPLIES AND SERVICE

This Directory contains a partial list of LEICA Camera Franchised Dealers, all of whom are fully equipped to offer complete LEICA service and finishing.

Continued from Page 33

CANADA

Calgary	ISIS CAMERA SHOP Isis Theatre Bldg. THE McDERMID DRUG COMPANY, LTD. 128-8th Avenue, West PHOTOCRAFTS 816 Centre Street
Edmonton	EDMONTON PHOTO SUPPLY 10005 Jasper Avenue
Hamilton	ROBERT DUNCAN & CO., LTD. James St. & Market Sq. HILL'S PHOTO FINISHING & SUPPLIES 90 King Street, West POWELL PHOTO & CAMERA SHOP Royal Connaught Bldg. SIMON'S CAMERA EXCHANGE, INC. 11 Craig Street West L. R. VIALA 1270 Demontigny St., East
Montreal	CAMERA HOUSE LTD. 207 Sparks Street
Ottawa	CAMERA KINGDOM, INC. 3 Rue St-Jean
Quebec City	BARNES DRUG COMPANY 3 Queen Street, East
Ste. Sault Marie	

Toronto	DRAKE DELTA PHOTO SUPPLY 605 Yonge Street LOCKHART'S CAMERA EXCHANGE 384 Bay Street THE PHOTOSHOP 67 Richmond Street, West FRED SHORNEY, LTD. 70 Bloor Street, West TORONTO CAMERA EXCHANGE 293 Church Street DUNNE & RUNDLE, LTD. 571 Granville Street VANCOUVER PHOTO SUPPLY, LTD. 631 Howe Street WINNIPEG PHOTO, LTD. 350 Donald Street
Vancouver	
Winnipeg	
HAWAII	
Honolulu	KODAK HAWAII, LTD. 1065 Kapiolani Boulevard
PUERTO RICO	
San Juan	MATIAS PHOTO SHOP 200 Fortaleza Street (P.O. Box 1463)

QUESTIONS AND ANSWERS

These questions and answers have appeared most frequently in recent correspondence with Leica camera owners. Selections of other "teasers" will appear in future issues.

IS IT NECESSARY TO COMPENSATE FOR PARALLAX WHEN SIGHTING THROUGH THE RANGEFINDER?

When using the standard viewfinder, it is not necessary to sight nearby subjects "off-center" to correct for parallax. The Leica camera's optical system is constructed to allow for parallax adjustment when using a standard 50mm. lens. When using other lenses, the Imarect viewfinder has a lever which you can adjust for parallax correction.

WILL MY LEICA SHUTTER BE HARMED IF I LEAVE IT WOUND?

It is better to leave the Leica shutter unwound until you are ready to make an exposure more from the safety factor than for mechanical reasons. In normal use, the shutter will not be affected if wound for a long period of time, but you can waste film this way, by accidentally tripping the shutter.

HOW CAN I MAKE A DOUBLE EXPOSURE?

There are two methods generally employed for making double exposures with the Leica camera. The first method will work with all Leica cameras. The second method will work with most Leica cameras. Some Leicas have such a close tolerance in the shutter release clutch that there is not sufficient clearance for the second method.

Either method will in no way harm or cause damage to the Leica or its shutter mechanism.

1. After the first exposure has been taken, the re-wind lever is placed in the re-wind position, and by means

of the re-wind knob, the film is re-wound in the camera until the black dot on the shutter release button has turned exactly one revolution. For the second exposure, the camera is wound and the shutter speed set in the normal manner.

2. After the first exposure has been taken in the normal manner, hold the shutter release button down while the top shutter speed dial, without lifting, is turned in a counter-clockwise direction as far as it will go. When this position has been reached, and still holding the top shutter speed dial against its tension, remove the finger from the shutter release button. The release button will then rise to its normal position. The hold on the top shutter dial is then released and it may be re-set to any desired speed for the second exposure. The second exposure is made by depressing the shutter release button. This method winds the shutter without advancing the film.

WHAT RULES SHOULD I FOLLOW FOR FLASH SHOTS INDOORS WITH TYPE A KODACHROME?

Basically, you first must use a chrome flash filter, to cut down excessive blue, with white bulbs. Under average conditions, divide distance into flash factor to determine diaphragm opening.

However, factors such as color of room, size of room, height of ceilings, and type of reflector used will all affect results and may vary the average flash factors supplied by the manufacturer. You cannot shoot in a low-ceilinged, bright room at f/5.6, 1/100 second and use the same settings in a high-ceilinged, dark room and expect equal results. ♦

Greatest Slide Viewer Value!

SUPER-BRIGHT IN ANY LIGHT

without bulbs
or batteries!

ONLY
\$7.95

Uses daylight or
any artificial
light source

ONLY
MICO-VIEW
has all of
these features!

- Comfortable group viewing; binocular vision.
- Holds slides in vertical or horizontal position.
- Holds 36 ready-mounts or 15 glass slides.
- Uses film strip up to bantam size.
- Finest optical system; additional magnifier.



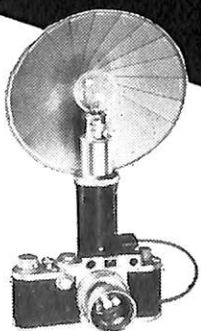
MICO VUE

At your local Camera Store, or order direct from
MICO PHOTO PRODUCTS CO.
119 S. Dearborn St. • Chicago 3, Illinois

On the
West Coast...

BROOKS for

Leica



At Brooks Photographic Department Store you will find a complete line of E. Leitz equipment—cameras, lenses, and accessories. Mail Orders handled promptly.

LEICA SPECIALISTS

On the staff at Brooks is a factory-trained E. Leitz technician for your repairs, and sales-people thoroughly experienced with the great Leica Camera
FASTEST MAIL ORDER SERVICE IN THE WEST
Whatever your Leica needs, Brooks will supply them quickly and efficiently

BROOKS

45 Kearny Street at Maiden Lane
San Francisco 8, California
Send for FREE Leica Availability List.

Continued from page 18

similar in design to our No. 68,031 case, available on a "first-come" basis. One holds a Leica with Summarit and Imarect Finder (\$27.00) and the other is for the Leica with Summarit, Imarect and VIIIA flash baseplate (\$28.00). These cases have not been listed in our availability price notices so show this tip to your dealer.

INFO . . . Make sure that the dial setting is proper to flash bulb at all times. Test bulb shows only that batteries are operating.

SAVE 76% ON FILM COSTS . . . Under new tax laws the levy on most roll film has been increased from 15 to 20%. However, on 35mm. bulk film sold in lengths of 25 feet or over, the tax has been removed completely. This means that Leica photographers, by using bulk film, now can save 20% on the tax alone.

And even more important, for lower list prices on bulk film allow additional savings of as much as 56%.

To help you make the most of these major film economies, Leitz offers a complete selection of precision accessories for loading bulk film.

NEW ITEMS AVAILABLE . . . The following are additions to our Retail Price List (prices include Federal Excise Tax):

XOOAY	66,510 Type "A" laminated filter for Summarit 50mm., f/1.5 coated lens.....	\$9.00
XOSKY	66,511 Skylight filter for Summarit 50mm., f/1.5 coated lens	\$8.10
USOAY	66,527 Type "A" laminated filter for Summarex 85mm., f/1.5 coated lens.....	\$15.00
USSKY	66,528 Skylight filter for Summarex 85mm., f/1.5 coated lens	\$12.00
GLOOC	73,425 Hinged double glass plate for Focomat IIa.....	\$10.50

DISCONTINUED ITEMS . . . The following are discontinued:

LANCA	69,025 Leica slide boxes
VUFIL	69,103 Desk viewer film holder
SELSEY	67,580 Model VIII flash unit
SELIS	67,581 Model VIIIA flash unit Baseplate, synchronized for zero delay strobe

Your Pictures Look Twice as Good

on a Good
Screen



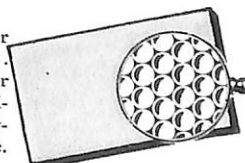
AND RADIANT SCREENS ARE GOOD SCREENS

Radiant's "Million Mirror" screen surface makes all pictures more brilliant, sharper—twice as bright! Millions of tiny mirrors reflect projected light powerfully instead of absorbing it. As a result, your pictures fairly leap from the screen with startling realism, added brilliance, new clarity and depth.

There's a Radiant Screen for every need, from 30 inches to 30 feet. Ask your dealer today!

Send for **FREE Sample**

Ask your dealer for demonstration. Send coupon for free sample of Radiant "Million Mirror" screen fabric.



RADIANT Projection Screens

Radiant Mfg. Corp., 1237 S. Talman, Chicago 8, Ill.

Send me free sample of Radiant "Million Mirror" Fabric—and brochure on Radiant line.

Name _____

Address _____

City _____ Zone _____ State _____

(My dealer's name is _____)

NOW! get 200% to 500%
more brilliance from your
color slides and movies

WITH A

Da[®] Lite

**White
Magic**

**CRYSTAL-BEADED
PROJECTION SCREEN**

**IS whiter, brighter
STAYS whiter, brighter**

NEW! Exclusive! "WHITE-MAGIC" . . .
the miracle crystal-beaded projection screen
surface that IS whiter, brighter and STAYS
whiter, brighter! Special adhesive properties
enable the screen cloth to hold more crystal
beads for 200% to 500% more reflective
power . . . no fading or yellowing!

There's a complete line of Da-Lite "WHITE-
MAGIC" Screens—all with dozens of *exclu-
sive* features—from \$3.50 to \$104.50. Now
featured at leading photo stores everywhere!

**New and Exciting
FREE BOOKLET
"WHITE-MAGIC"**

. . . packed with tips on getting
new brilliance and color from
your slides and movies. Mail
this coupon today for your
FREE copy.



Da-Lite DE LUXE CHALLENGER[®]
Now with "WHITE-MAGIC"!
Quick, easy to set up. All-metal
tripod with extra rigidity. In all
standard sizes.



DA-LITE SCREEN CO., INC. Dept. Leica Spring
2711 N. Pulaski Rd., Chicago 39, Ill.

Please rush me a FREE copy of the new "WHITE-
MAGIC" booklet that tells me how to improve my
movie and slide shows.

Name _____

Address _____

City _____ Zone _____ State _____

DA-LITE . . . America's FIRST and FINEST
Projection Screen!

Leitz NEW
BC UNIT
FOR
III^f FLASH



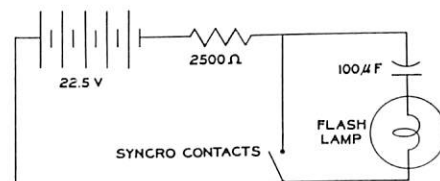
Now Leitz brings you a battery-
capacitor unit for the Model III^f flash
unit that will fit into the regular bat-
tery case *without* alteration or adapters.
It replaces the battery holder and four
dry cells previously furnished and in the
future all III^f flash units will be sup-
plied with the BC insert.

The new BC unit uses a standard
miniature, 22½ volt, "B" battery, avail-
able in most photographic stores. By
clever design and assembly the bat-
tery holder, resistor and condenser are
formed into a unit, the same size as the
previous battery holder, which slips into
the battery case of the III^f flash.

Advantages of BC are: battery econ-
omy and accurate synchronization over
a long period of time, or after many
flashes in a short period of time; reli-
able, more even illumination at the
flash peak, and positive results with mul-
tiple units.

What is a battery-capacitor unit and
just how does it work?

The battery previously used in the
Model III^f flash unit consisted of four

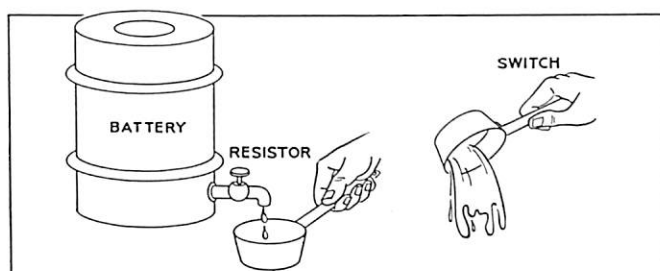


small pen-light cells in series, producing
6 volts. Under normal conditions of use,
the battery would require replacement
after one to six months. Even if only
three or four flash pictures were made,
the battery would still require replace-
ment since it loses its strength with age.
The normal battery will deteriorate on
the shelf just about as fast as it would
with occasional use.

Aside from age, another factor must
be considered. A battery gets tired from
use, and, unless it has a rest period, it
slows down and won't "produce." Each
time we flash a bulb, a considerable por-
tion of the battery's energy is used and
a period of recovery should be allowed.
Many times we take several flash pic-
tures within a few minutes and the bat-
tery becomes exhausted to the point
where it just can't produce the energy
needed to fire the bulb with any degree
of accuracy.

The 22½ volt "B" battery used in the BC unit is also subject to age and will lose its energy with hard usage, but the purpose of the battery-capacitor is to lessen the burden on the battery itself and make a condenser do the work in its place. Even though a battery is old or weak from repeated flashes it still has some energy.

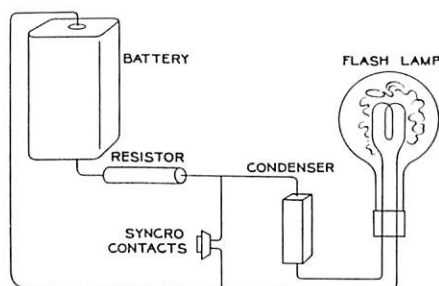
Let's take water as an illustration.



If we could turn a faucet on full force, we would fill a pail in short order, but if our water pressure is low and we get only a dribble from the faucet we still could fill our pail over a longer period of time. By letting the faucet drip into the pail until it is full and then storing the water in the pail, we have a quantity of water ready for immediate use.

In the BC unit, we take electrical energy from the battery and store it in the condenser, or capacitor as it is called. If our battery is fresh and strong, we can fill the condenser in short order. When our battery is weak, we still fill the condenser, but it requires a longer time to do it.

By storing electrical energy in the capacitor, we have a large amount of energy for immediate use, regardless of



the age or weariness of the battery.

It requires approximately 1.5 amperes to burn out the flash bulb filament and to ignite the wire in the bulb with consistent accuracy. The bulb will actually flash with less amperage, or energy, but it will take more time to do it. Unless we have the 1.5 amperes available at all times, we will get variations in synchronization, and as a battery gets weaker, its amperage producing capability is lessened.

The BC unit for the IIIIf flash is of the open circuit type, which means that there is no current drain from the battery and the capacitor will not charge

until a flash bulb is inserted into the IIIIf unit. This design increases battery life. Frequently, we will place a flash bulb in the holder and leave it there until the opportunity presents itself to take a picture.

That, of course, closes the BC circuit and causes a small drain on the battery. This drain, for a period of a few minutes or an hour, is of no consequence

since a 2500 ohm limiting resistor is in series with the battery and bulb. You should not, however, leave a bulb in position over night, or for a period of several hours.

Depending upon the condition of the battery, a certain time interval is required for the battery to charge the condenser to full capacity. With a fresh battery, two seconds is sufficient, but with a very weak battery you should wait at least ten seconds after inserting the flash bulb before taking the picture. This delay is of no consequence since it will take at least that long to wind and focus your Leica.

Since the BC unit has a battery of 22½ volts as against the previous six-volt system, the question will be raised regarding pitting or burning of the contacts. Arcing occurs as the contacts are opened and not when they are closed. Since the flash bulb forms part of the electrical circuit and since its filament has burned out before the synchro-contacts are open, there can be no arcing.

The 22½ volt battery in the BC unit should last, and give dependable service, from one to two years. It should be replaced when the charging time becomes excessive.

For those of a non-technical mind, we have included a pictorial diagram of the BC flash principle and a schematic drawing for the electrically inclined. The resistor is 2500 ohms, one watt, wire-wound ceramic coated, and the condenser is a 100 mfd. electrolytic, wax impregnated.

The replacement units, with battery, are listed as Catalog No. 67,599, \$3.85; without battery, Catalog No. 67,598, \$2.70. Their availability will be limited temporarily because of our tremendous backlog of flash unit orders. Place your order early and enjoy flash photography even more with the Leica IIIIf camera and BC flash unit. ♦

Develop Your Prints With the Same Care You Give Your Negatives

by Dr. Edmund
Lowe, APSA



Some paper developers produce beautiful tones and some do not, therefore, selection of the right print developer contributes as much to the success of your picture as proper negative development.

For years Edwal chemists have sought the best combinations for producing beautiful tones—experimenting with hundreds of developing agents, anti-fog agents, pH values and concentrations. Research was not restricted to cheaper metol-hydroquinone mixtures, but included more powerful and more expensive compounds long favored by great photographers.

Today Edwal offers 2 superior paper developers (both without hydroquinone, chief cause of aerial fog) actually **LOWER IN PRICE** than *metol-hydroquinone* liquid developers because their greater concentration allows lower packing and shipping costs. Try them today!

Edwal 111, "platinum tone" developer, produces unusually beautiful "silvery" blacks (especially on Vari-gam) in portraits, landscapes, pictures to "live with" in the home. We recommend it for *all* personal pictures where cold blue blacks are not desired. *One quart bottle makes up to 2 gal. of working solution.*

Edwal Velvet produces cool rich blacks on "cold tone" papers; *warm* blacks on papers such as Opal, India Tone, etc. Velvet is today the **LEAST EXPENSIVE** liquid paper developer, though made with costly chemicals. Because it is extremely concentrated, the 99¢ 16 oz. size makes 1½ gallons of full strength developer!

SPECIAL SAMPLES to Camera Clubs and Schools

Edwal offers special samples to accredited camera clubs, universities, photo schools. Send us the number of members in your club or class, and the name of your most convenient photo supply dealer (mention this magazine). We'll do the rest.

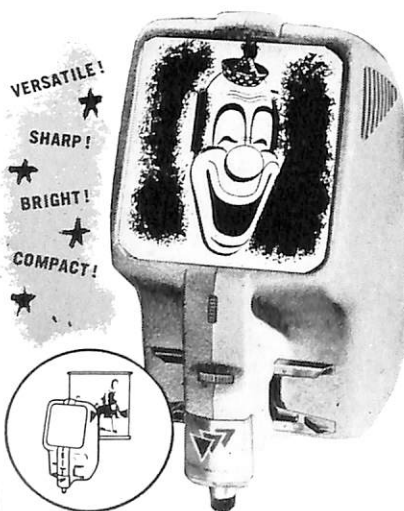
EDWAL

SCIENTIFIC PRODUCTS CORP.
RINGWOOD, ILLINOIS

TOPS FOR COLOR SLIDE THRILLS

FUN FOR EVERYONE!

NEW TDC PROJECT-OR-VIEW



PROJECTOR AND TABLE VIEWER

ALL IN ONE! Here's wonderful new color slide enjoyment! One versatile instrument . . . converts from a *table viewer* to a *projector* covering a full size screen . . . all at the flick of your finger! Big 6 $\frac{3}{4}$ " x 6 $\frac{3}{4}$ " viewing glass. Coated f/2.9 anastigmat projector lens. Feed-through slide carrier takes all 2 x 2 slides.

Standard model—150-watts, convection cooled, AC-DC **\$74⁵⁰***

Deluxe model—200-watts, blower cooled, AC only . . . **\$84⁵⁰***

*Federal excise tax included.

Clip the coupon from the opposite column on the next page to receive TDC's informative booklet on color slides and information on all TDC products, including the famous SELECTRON tray-loading slide changers.



**THREE
DIMENSION CO.**

4555 W. Addison St., Chicago 41, Ill.

COLLIER'S USES 35MM. COLOR

by Sey Chassler

Continued from page 5

when the slow speeds of color film set up almost insurmountable barriers. However, the people who work with us are learning to overcome the barriers, developing techniques of using color in the same way that they had been using black-and-white film. The 35mm. camera has been their greatest aid, because of easy interchangeability of lenses, greater lens speeds, and ease of handling. While covering a story, a man can carry, at virtually no inconvenience, one camera loaded with daylight color film, the other with Type A film. Many have found that 35mm. Kodachrome film has an amazing latitude, allowing, where natural or available light is used, almost indiscriminate use of either of the film types where special moods are to be conveyed.

Color, of course, is tough to handle. There are few subtleties. Almost everything is in direct contrast to everything else in each picture. There are no in-betweens as there are in black-and-white. A photographer could resort to the high-key photograph or the cellophane-monochrome technique or the arch, coy, almost self-caricaturing techniques of the fashion and advertising photographers. However, in a magazine like Collier's where reporting on any level—dramatic, whimsical, serious or light—is of prime importance, these tricks, however interesting, however clever, however important to photography as a whole, cannot be tolerated. Our pictures must be story-telling or they are useless.

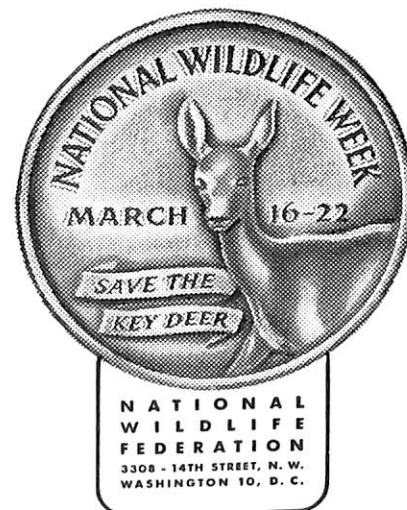
There are those, even today, who object to movement, poor lighting, drab colors in color photographs. They, therefore, object to the use of 35mm. to squeeze every possible element out of a situation. The point they are missing is that a photographer must employ the same devices a writer uses to put his

story across. If a writer inserts an anecdote in his article to make a point, a photographer should be able to do so too. If a writer uses descriptive words, why can't a photographer use descriptive techniques in his color photographs?

The blur is a technique descriptive of motion. The poor light describes conditions in a room, lack of color in a subject's clothing describes a man, etc. The reverse, of course, is true and as much to be desired. If honesty is the best policy, it is also the best policy for the photographer. Let him use any technique or any camera he wishes, but let him be honest.

Collier's uses 35mm. color transparencies. We do not insist upon them, we simply like them where their special properties are the ones needed to tell a story properly; and we want to tell a story properly always.

Full credit must be given to the Leica camera and Leica lenses for their leading role in making these story-telling, mood-creating pictures available for publication. ♦



More FUN for the AMATEUR

More PROFIT for the PRO

A distinguished staff, plus famous guest instructors, and a fascinating schedule make each day a new adventure. Sound, logical, proven methods in all phases of black-and-white and color photography.

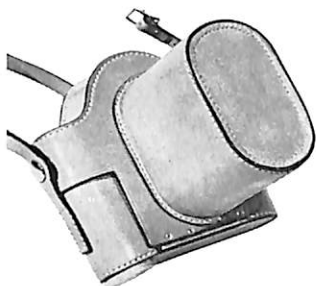
SPECIAL COURSES IN MINIATURE TECHNIQUE

1 to 40 weeks. Write for summer schedule NOW.

A year-round school

DOSCHER COUNTRY SCHOOL of PHOTOGRAPHY
East Gate Woodstock Vermont

A NEW CASE FOR LEICA WITH 90MM. ELMAR



The above picture illustrates our new eveready case for Leica IIIc or IIIf only. Custom-made cases are available for any length of lens from 50mm. rigid mount to 105mm. long focus . . . entirely hand-sewn . . . finest quality.

Case as described . . . \$47.00

DETAILED INFORMATION
ON REQUEST

E. H. STONE
MANUFACTURER OF
CUSTOM MADE CAMERA CASES

3812 N. Mississippi Avenue
PORTLAND 12, OREGON

Bass says:

They call me
"Leica Bass"



I'm Leica Bass the world around
On sea, on air and on the ground
So if you'd BUY or TRADE or SELL
Leica Bass will treat you well.
Do write . . . or see me at my store
For Leica values by the score.

Charles Bass
President

Quality since 1910
Bass Camera Co.
179 W. MADISON ST.
CHICAGO 2, ILL.

ON BOOKS

These reviews appear from time-to-time as recommended reading to aid the Leica camera owner develop his technique and see what is being done in 35mm. photography.

PHOTOGRAPHY FOR SPORTSMEN by *Albert Dixon Simmons*, published by *D. Van Nostrand Co.*, New York, N. Y., 172 pages (\$5.00).

Mr. Simmons, a sports expert and writer of wide reputation, has written and illustrated a guide to still and motion picture photography. Mr. Simmons uses easy-to-understand text and proves his point by employing his own pictures throughout. Since he is not a professional photographer, the results are encouraging to the amateur. We are naturally pleased to note that Mr. Simmons uses two Leicas and an assortment of four lenses to achieve his results. He also uses his Leica lenses on his Bolex 16mm. camera. For enjoyable, informative reading, we heartily endorse this book.

SUMMER'S CHILDREN by *Barbara Morgan, Morgan and Morgan Publishers*, Scarsdale, N. Y., 160 pages, over 200 photographs (\$5.00).

Here is a delightful camera study of life at summer camp. The photographs are beautifully reproduced in sheet-fed gravure (as in LEICA PHOTOGRAPHY'S salon section) and they do justice to Mrs. Morgan's reputation as a top-notch photographer. They are a parent's dramatic record of children at camp with a running, integrated text. Already acclaimed by many reviewers, Barbara Morgan's book deserves a place on the bookshelf because its contents are a reminder of youth's happiest years.

SUMMER'S CHILDREN is an outstanding photographic book.

MAKING BETTER COLOR SLIDES by *Fred Bond*, published by *Camera Craft Publishing Company*, San Francisco, Calif., 110 pages (Part I, \$3.50, Part II, \$3.50).

These are your books whether you shoot color "just for fun" or for exhibition in shows. The books deal, for a large part, in finding out what makes a good color slide.

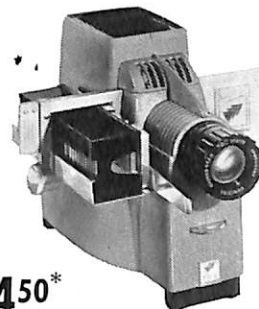
Fred Bond gives you his basic ideas, and supplements them by showing the best works of many top-notch slide makers. A "must" on your reading list. ♦

GREATEST SLIDE SHOW ON EARTH

RIGHT IN YOUR
OWN HOME . . .

WITH A **TDC**
PROJECTOR

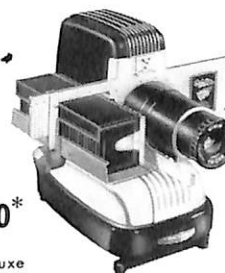
you need never touch a slide by hand



\$84.50*

Streamliner 500

Projects $\frac{1}{3}$ to $\frac{1}{2}$ more light than any other make of 500-watt projector! Powerful, quiet blower provides exceptional coolness. Precision 5" coated f/3.5 anastigmat lens in helical focusing barrel. With SELECTRON-Semimatic slide changer!



\$58.50*

with deluxe manual changer.

\$68.50* with SELECTRON-Semimatic changer as shown.

Mainliner "300"

Cool, bright and beautiful . . . unmatched performance at the price! Brilliant 300-watt illumination; powerful built-in blower for super-cooling. Has 5" coated f/3.5 anastigmat lens in helical focusing mount.

*Federal excise tax included.

**FREE
SLIDE BOOKLET!**

Here's your guide to better color slides and projection. Written by Rus Arnold, A.P.S.A. Up-to-date and informative! It's yours FREE with this coupon.

THREE DIMENSION COMPANY P.P.2
4555 W. Addison St., Chicago 41, Ill.

Please rush me a FREE copy of your new booklet on slide photography and projection

Name

Address

City

Zone State

For Picture Perfection—It's TDC Projection!

your LEICA
will always
be sharp

on a
QUICK-SET®
TRIPOD

Your Leica is an acknowledged leader in fine cameras . . . Quick-Set, the scientifically designed tripod famous for versatility, dependability, is the leading choice of experts! Your Leica mounted on a Quick-Set Tripod means you have the finest equipment available . . . assurance of sharp, life-like pictures, guaranteed by Quick-Set's lightweight sturdiness, smooth-action movement.

Quick-Set Tripods — priced from \$16.85-
\$58.00



write for free catalog . . .

QUICK-SET, INC.

1310 N. Elston Ave., Chicago 22, Ill. Dept. LE.SP.

Please send me a free copy of your new catalog of QUICK-SET TRIPODS.

Name.....

Address.....

City..... Zone..... State.....

My Photo Dealer is.....

FASHION PHOTOGRAPHY WITH THE LEICA CAMERA

by William Edwin Booth

Continued from page 9

black-and-white work, and it is developed in DK-76. Portrait prints are on Cykora Kashmir paper.

The picture series of the Harper's Bazaar Fashion Show serve to illustrate how a college girl is tutored in the art of being a model. Her coaching by our Fashion Director, Miss Arlene Olson, is an important step. The budding model is Miss Barbara Hamilton, student at Mary Washington College of the University of Virginia. Various stages are shown by the photographs and the final picture proves how well she appeared in the actual Fashion Show.

An outstanding Spring and Summer Fashion event at M. & R. is the annual visit of the "Maid of Cotton," with the interesting showing of the latest cottons. When she arrives, both of my Leicas are pressed into service to faithfully preserve the event. The "Maid of Cotton" shown here is Miss Sue Howell of Bakersfield, California. She made a six months tour, appearing in the major cities of America, traveling by plane, and also flew to London and Paris. Just before she boarded the plane for New York, the Kodachrome reproduced here was made. The 50mm. Summar lens was stopped to f/5 with the shutter set at 1/100th second for Daylight type film.

A rather elaborate indoor setting was required for the beach scene. The Display Department furnished the props, including the sand which actually consisted of ground-up yellow coral. The 50mm. lens included the entire setting which was lighted with four floods, plus one spot for the hair. Exposure on Type A Kodachrome film was 1/2 second at f/4.5. Twenty shots were made in one session, including some with the 90mm. Elmar for close-up effects. The two lenses used allowed a variance of picture area without moving the camera back and forth, which would have called for rearrangement of the lights.

For a change of pace, the St. Patrick's Day idea was worked up as an attractive motif. The tan-painted background was cut out in the shape of a Shamrock with the edge tinted in green. For a forceful effect, the



Pausing after a turn in the actual fashion show, Barbara waits for Miss Olson to comment on her dress.

model leaned through this giant cut-out, and the shutter snapped, as, with a nice smile, she doffed her hat. The picture was made on Type A Kodachrome film with the 50mm. lens. Floodlights were placed both in front of the setting and behind the cut-out to lighten any otherwise deep shadows. The exposures averaged 1/2 second at f/6.3, which permitted 20 slides to be readily obtained, providing a wide choice for the selection of the best pose and expression.

"Resort Fashions" are usually introduced to the public at the beginning of the new year. These include sun fashions and casual wear suited to winter vacations in tropical climes. To obtain authentic location

shots, we traveled with the Leica to the beautiful Cypress Gardens, Florida. Here, color photographs of the model in the off-the-shoulder dress, holding the hatful of oranges, were made on Kodachrome. This model also posed in the Ranch Fashion illustration. Aluminum reflectors directed sunlight into the shadow areas, permitting an exposure of 1/100th second at f/4, on Daylight-type film, using the 90mm. Elmar lens. Mr. Dick Pope, owner of the gardens, welcomes Leica photographers to this tropic flowering paradise, and will assist them by providing both pretty models and lovely settings.

On our trips, when we are in search of backgrounds with the distinctive flavor of an appropriate locale, my wife is indispensable. She is adept at working with the models we select, helping the girls make quick changes,



Ranch Fashions suited to winter vacations in tropical climes. Taken in Cypress Gardens, Fla.



"Maid of Cotton," Miss Sue Howell, of Bakersfield, Calif., about to board plane for New York.



St. Patrick's Day idea worked into unusual design, as model leans through giant cut-out.



A studio pose with modern back-drops of abstract designs, in contrast to location shots.

and casting an experienced eye on them to see that every detail is "just so" before the Leica shutter is snapped. Often, we find a striking scene which must be captured immediately for our file, and she, stepping into the role of model, has made it possible to build up a valuable set of pictorials of far away places.

In contrast to the location shots, studio poses are sometimes done against various mood or modern back drops of abstract designs. The color picture of the girl in the candy stripe dress is an example of such usage. The black background, accented with the white motifs of the vertical screen and the placement of the white chair, tends to accentuate the model in her lush colored dress and accessories. Flood lighting indicated an exposure of 1/4 second at f/4 with the 50mm. lens on Type A Kodachrome film.

Daily, my two Leica cameras are proving invaluable

in turning out the wide variety of work encountered. As this is written, I have received notice from one of the largest color-engraving companies that they are now equipped to handle orders to be reproduced from the 35mm. transparency. This points to the fact that gradually the engraver, who makes color plates from the Kodachrome slide, is becoming aware of the necessity of using equipment designed specifically to handle the 35mm. transparency.

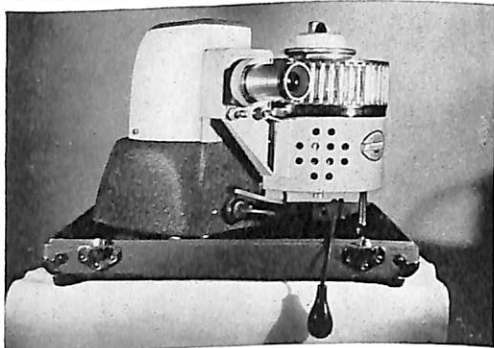
The precision made Leica and its accessories place at the disposal of the serious photographer a versatile camera that is easily adaptable to many and varied uses, coupled with an ease of manipulation that is unexcelled. I have found this true in my work, be it newspaper ads, training slides, fashion photography, portraiture, pictorial or technical. ♦

Elaborate indoor setting in which the display department furnished the props, including sand.



An off-the-shoulder dress being modeled as resort fashion. taken in Cypress Gardens, Fla.

A perfect companion for your Leica SELECTROSLIDE AUTOMATIC PROJECTOR



YOUR LEICA SLIDES DESERVE SELECTROSLIDE . . .
Only in the Selectroslide projector do you find the sharpest, most brilliant picture; perfect safety for irreplaceable slides PLUS COMPLETELY AUTOMATIC PROJECTION FOR 48 SLIDES, with remote control, too.

SPINDLER & SAUPPE 2201 BEVERLY BLVD.
LOS ANGELES 4, CALIF.

COLOR PRINTS THAT SATISFY!

EACH transparency individually color balanced by trained Printon technicians to please Leica owners.

Leica Dealers
Invited as Agencies

COLOR SERVICE

OF BALTIMORE

11 Burketts Court Baltimore 1, Md.

2x 50¢
Extra prints 40¢ ea.
5x7 MOUNTED \$2.00
Extra prints \$1.75 ea.
3x MOUNTED 85¢
Extra prints 75¢ ea.
8x10 MOUNTED \$3.00
Extra prints \$2.75 ea.
ANSKO COLOR FILM
DEVELOPED \$1.15

All work is mailed back to you on the 2nd day by first class mail.

GEM FINGER PRINTING

by Charles Frederick Muth

Continued from page 7

Therefore, you would have to draw on your imagination again for the correctness of the particular detail and color—a consideration of great importance in all gem stones, often being the difference between commonness or rarity, rejected or sought after, cheap or priceless. You can see, therefore, that a poor compromise will not do, for once a false impression is created it is very hard to erase. For these reasons, I shall keep my color experiments in my own morgue reference file.

It is the intent of this article to show a new undeveloped field to Leica owners. True, mineralogists have taken photomicrographs of mineral samples

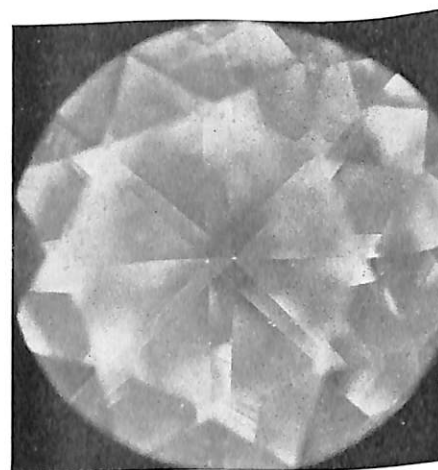


Figure H

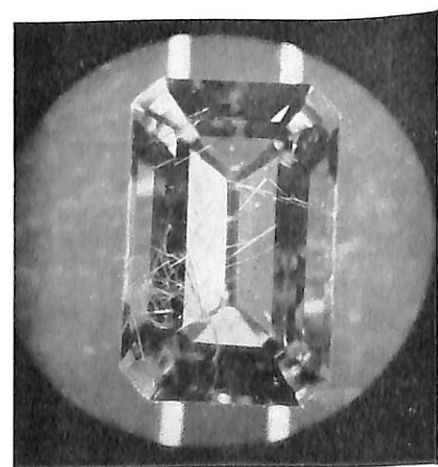


Figure I

to study their inclusions, but little has been done in the way of identifying the inclusions of a gem, photographing them under magnification, and placing their "fingerprint registries" on file for future identification. ♦

Dowling's
FIFTH AVENUE

**SPECIALISTS IN LEICAS AND
OTHER FINE CAMERAS AND EQUIPMENT**

- ★ CASH AND TIME ORDERS (10% Down) promptly handled with expert, personalized, service, and shipped daily the world-over.
 - ★ 30 DAY MONEY BACK POLICY. Your satisfaction is the sole criterion.
 - ★ FULLEST GUARANTEE.
 - ★ POSTAGE AND INSURANCE FREE. (Via Air if Feasible!)
- Please visit us when in New York City.

ORDER
ANYTHING
PHOTOGRAPHIC.

SHOP THE
EASY WAY —
THE D.F.A.
WAY —
BY MAIL!

Dowling's Mail Order Division
175 FIFTH AVE., NEW YORK 10, N. Y.
ORegon 4-6275

Please ship the following immediately: _____
Enclosed is \$ _____ as Down Payment or Complete Payment.
(Cross out one)
I agree to pay \$ _____ Monthly for _____ Months until merchandise is paid for.
Please give top Trade-in Offer on _____
and apply as down payment when I accept your offer.
☐ Send Illustrated Literature On _____
☐ Send Pamphlet on "Deferred Payments"
Name _____
Address _____
City _____ Zone _____ State _____

SALON QUALITY

with these pre-tested prepared
Liquid Chemicals

AND HERE'S WHY . . . each and every FR photo chemical is pre-test controlled...each and every one designed to help you achieve finer results and greater pleasure in photography. And if you

want to know why each and every one is guaranteed for quality, value—and the best results at the lowest cost, write for a copy of the story of FR chemicals and their pre-test control.

THE FR CORPORATION • 951 BROOK AVENUE • NEW YORK 56, N. Y.



99¢ each. (Other sizes 39¢ to \$3.80). Also available FR X-33 Replenisher and FR Liquid Hardener.

Remember—you can always depend on

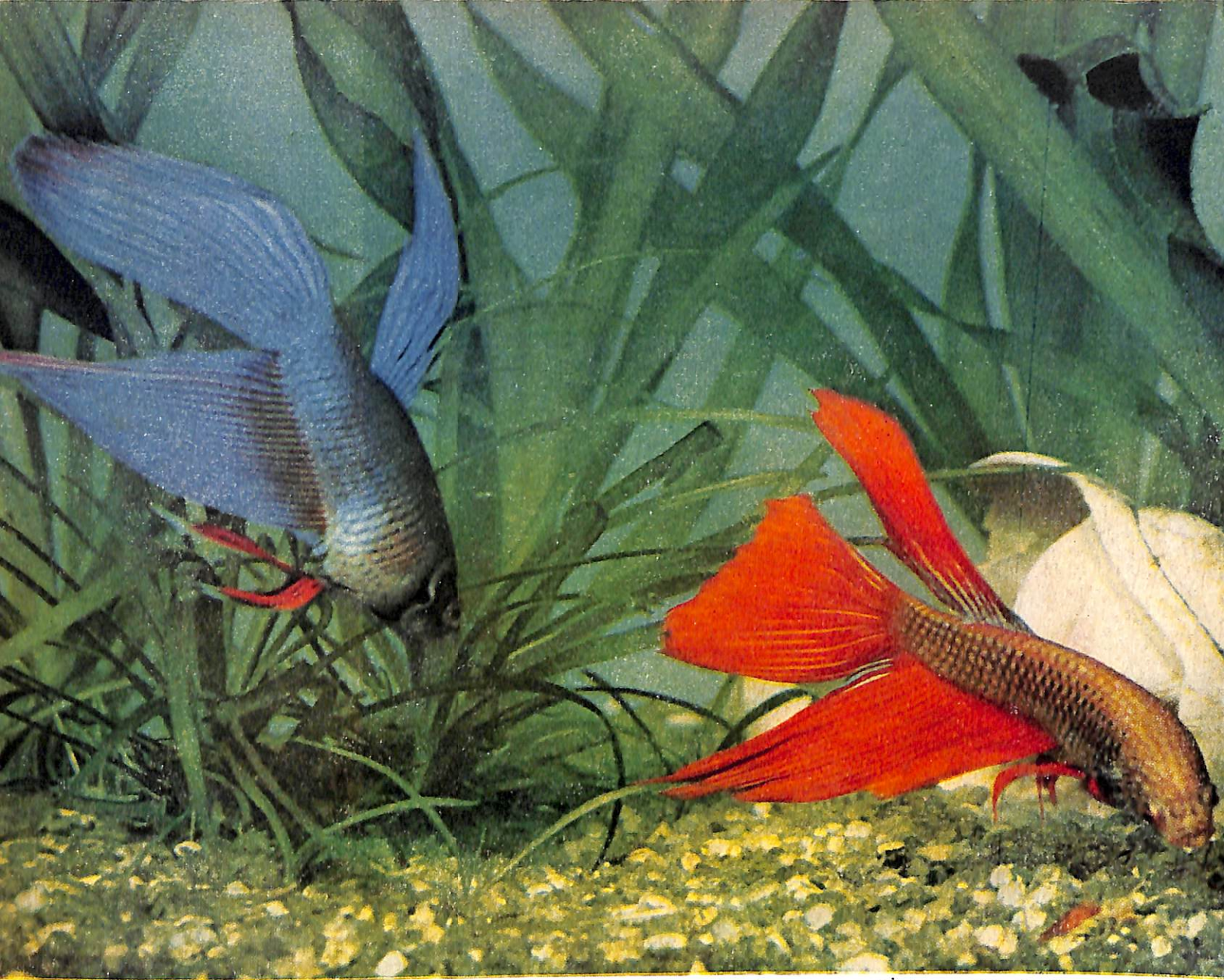


**NOW! Develop and tone
prints in ONE
simple operation**

No longer a complicated process to tone prints—because all you do is (1) develop in Develochrome, (2) rinse, (3) fix. It's as easy as black and white. In red, blue, yellow, sepia, green from which an unlimited variety of tones can be made.

A large, stylized 'fr' logo in white, set against a dark circular background.

**Pre-test controlled
LIQUID
CHEMICALS**



BETTA FISH . . . Prize Leica color transparency by Howard E. Foote, Brooklyn, N. Y.

capture

Color alive!



Leica
makes
better
pictures
easier

Even at fast shutter speeds you get finer, more true-to-life color pictures with a precision-famed Leica camera. It stops dramatic action easier . . . adds greater depth, new clarity and detail to your snapshots. Small, light and compact, a Leica makes an ideal traveling companion, too. It's easy to take anywhere . . . easy to take any kind of pictures with. Ask your dealer for full information on how a Leica *makes better pictures easier for you!*

Take along a **Leica***

*Reg. U. S. Pat. Off. Exclusive Trademark of

E. LEITZ, Inc., 304 Hudson Street, New York 13, N. Y.